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ABSTRACT

Called a response draft, this curriculum guide provides practitioners with further opportunity to examine and discuss adult learning in English and communications before the guidelines are adopted throughout British Columbia. The guide's three specific purposes are to (1) define a common curriculum goal and an array of learning objectives for adult basic education English and communication courses; (2) present a flexible structure for course design, accommodating both theme and skills approaches; and (3) provide administrators, coordinators, and instructors with a framework for coordinating courses within an institution and for defining curriculum and professional development needs. The first section of the guide establishes a curriculum goal and learning objective and outlines a method of grouping the selected objectives into course units. Sections two and three present a range of sample theme and skills units. The fourth section summarizes findings about 12 aspects of adult learning and presents an interpretation of recent research and writing on teaching English and communication. The last section contains instructional resources and professional references. (HTH)

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ADULT BASIC EDUCATION
ENGLISH AND COMMUNICATIONS
CURRICULUM GUIDE

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RESPONSE DRAFT

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Curriculum Developer

David Harrison,
ABE Consultant,
Ministry of Education.

Project Advisory Committee

Sheldon Harvey, Ministry of Education (Chair)
Bob Butkus, Malaspina College
Ian Cameron, Ministry of Education
Larry Davies, School District #42
Alan Dawe, Open Learning Institute
Ted Kirby, VCC/King Edward Campus (BTSD)
Grace Shaw, VCC/King Edward Campus (College Foundations)
Diane Thompson, VCC/King Edward Campus (College Foundations)

Curriculum Writers

Ted Kirby, VCC, King Edward Campus
Don Sawyer, Okanagan College
David Swanson, Malaspina College

Consultant

Nick Rubidge, Ministry of Education

Typist

Jean Frankson, Ministry of Education

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CONTENTS

Page

Acknowledgments.....iii

Part 1 Curriculum Design

Why a Response Draft?..... 3
Background..... 5
Purposes..... 7
Overview..... 9
Scope of the Curriculum..... 11
Curriculum Goal..... 13
Learning Objectives..... 14
  Writing and Speaking..... 15
  Speaking, Listening, and Viewing..... 20
  Reading..... 23
  Reading and Responding to Literature..... 28
Course Design..... 30

Part 2 Theme Units

Introduction..... 43
A Range of Theme Units..... 47
Sample Units:
  The Native Experience..... 49
  Evaluating Entertainment..... 57
  Solidarity, Eh!..... 63
  Creative Writing..... 69
  Working..... 77
  What Do You Think?..... 82
  Language and Meaning..... 86

Page

Part 3 Skills Units

Introduction..... 97
A Range of Skills Units.....100
Sample Units:
Effective Sentence Writing.....101
Writing Paragraphs That Work.....105
Interpersonal Communications Skills.....109
Speaking to a Small Group.....118
Choosing the Right Word.....124
Business Letter Writing.....127
Study-Reading Techniques: SQ3R.....131
Reading Between the Lines.....137

Part 4 Approaches to Learning and Teaching

Principles of Adult Learning.....145
Perspectives on Teaching English and Communications.....148
On Teaching Writing.....150
On Teaching Grammar and Usage.....152
On Teaching Reading.....155
On Teaching Study Skills.....159
On Teaching Spelling.....161

Part 5 Selected Resources

Instructional Resources.....165
Professional References.....168
Publisher's Addresses.....175

Response Form.....180

Part 1

Curriculum Design

WHY A RESPONSE DRAFT?

You may have noted that this edition of the ABE English and Communications Curriculum Guide is entitled a 'Response Draft.' The idea of this step in curriculum development is to provide further opportunity for practitioners in the field to examine, discuss, and comment on this major area of adult learning before the guidelines are adopted provincially.

The writing of the guide was undertaken in response to numerous requests from the field to define the scope and content of the many courses that deal with the subject of English and Communications in colleges and school districts. The project also continues the initiatives of the Continuing Education Division of the Ministry in curriculum development already begun in Adult Basic Literacy, and English as a Second Language programs. It is hoped that work will begin soon on the definition of the ABE Curriculum for Mathematics and the Sciences. In all these endeavours we are trying to develop curricula directed to adult needs, solidly grounded in the practice and study of adult education, consistent with the broad aims of the academic disciplines, and readily adaptable to the wide spectrum of educational settings in British Columbia.

I hope that you will now take this opportunity to provide the Ministry with the response that is needed to make this document, and those that may follow it, as effective and useful as possible. Written comments and suggestions should be sent, either on the tear-out sheet at the end of this document or separately, to:

Co-ordinator, Adult Basic Education,
Continuing Education Division,
Post Secondary Department,
Ministry of Education,
835 Humboldt Street,
Victoria, B.C. V8V 1X4

By March 15, 1983

Other opportunities will occur in the Fall of 1982 for oral comment and discussion. The formal edition of this curriculum guide would then be prepared and published in mid-1983.

Ron Faris,
Executive Director,
Continuing Education Division

BACKGROUND

Above and beyond the level of basic literacy are a range of adult basic education courses in the general subject areas of English and Communications. They are offered in a variety of forms and under different titles, including Communications 3 and 4; English 9-12; College Preparatory or College Foundations English.

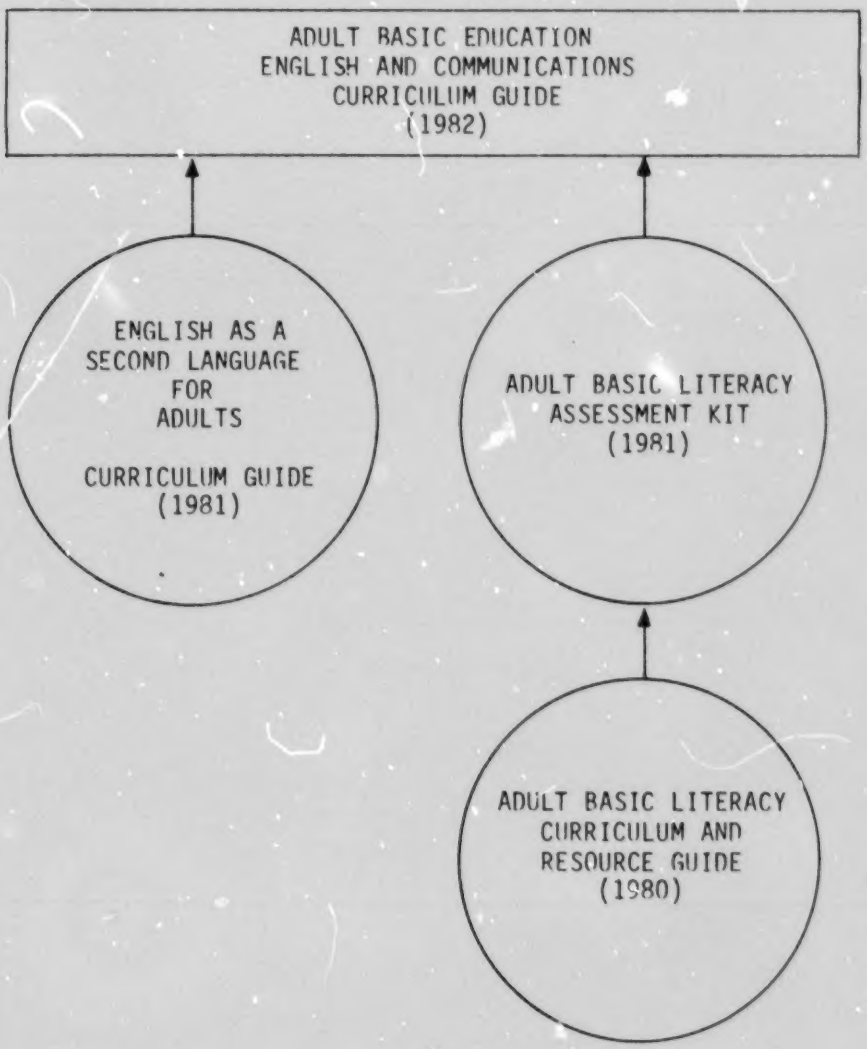
This curriculum guide represents a first step in bringing together provincially the common threads of a curriculum for this widely implemented area of adult basic education. The curriculum has already been shaped by various influences: secondary school English courses, the language skills needed by students entering vocational or academic programs, the general language competency required by an adult-- or, in some cases the curriculum may be defined by a particular textbook or set of materials, which has proved effective over time. The federally developed Basic Training for Skills Development (BTSD) course outlines, and associated materials such as Saskatchewan New Start and VAST, imposed some uniformity but have been modified, rewritten, or abandoned by instructors across the province.

While such diversity has its value, there are also many advantages to establishing common ground in the curriculum for English and Communications. A curriculum that is more clearly defined and accepted province-wide should be useful in discussions and decisions about course content, standards, certification, transfer of student credit, and general program articulation and co-ordination.

At the level of basic literacy, a broadly based, locally adaptable curriculum has already been adopted. The Adult Basic Literacy Curriculum and Resource Guide (1980) articulated common goals, skills, and suggested applications of literacy learning. The Resources Guide, its associated bibliographies, workshops, and Assessment Kit (1981)

have provided a curriculum focus of province-wide value for the design of courses and evaluation of student progress. Likewise, in English as a Second Language for Adults (1981), practitioners now have a flexible structure for the further development of the ESL program.

The aim of the English and Communications Curriculum Guide is to provide the field with a similar planning resource of immediate, practical value to instructors, co-ordinators, and administrators.



PURPOSES

This guide has three specific purposes. The first is to define a common curriculum goal and an array of learning objectives for Adult Basic Education English and Communications courses. Instructors and programmers can select from these objectives when planning specific academic upgrading and pre-vocational courses for adults.

The second purpose is to present a flexible structure for course design, which can accomodate the following:

- the two most prevalent and effective approaches to English course organization; namely, language learning and practice in an integrated or theme approach, such as the study of a contemporary issue, a work of literature, or a topic of group interest; and concentrated learning and practice in a skills approach, such as the study of a particular strategy for improvement of spelling, vocabulary building, reading comprehension, or sentence combining;
- selection and adaptation of curriculum so that it is appropriate to adult interest and need;
- learning in groups of class size or smaller, learning individually, or through a combination of methods;
- continuous or block intake;
- on-campus instruction, outreach classes, or distance learning;
- adaptation to a wide range of textbooks and resource materials, which may be easily changed over time or from one institution to another.

The third purpose is to provide administrators, co-ordinators, and instructors with a framework, which may assist them to:

- co-ordinate courses within an institution;
- articulate courses among institutions in the province;
- assess and certify levels of student achievement;
- define curriculum development needs;
- define professional development needs.

It should be noted that it is not the purpose of the guide to articulate course titles, levels, or standards.

OVERVIEW

This curriculum guide is organized in a way that roughly parallels the sequence an instructor or a department might use in planning an English or Communications Course.

A Curriculum Goal is established to provide overall direction for instruction and learning.

Learning Objectives are then defined in terms of what the learner needs to know and do. The categories of objectives are those widely used by language educators: writing, speaking, listening, viewing, reading, and reading and responding to literature. The scope of objectives extends from the end of adult basic literacy to the high school completion level. No sequence is indicated or implied, though some objectives are clearly more complex or advanced than others. Instructors can readily select from this array of objectives the ones most appropriate to particular courses.

Course Design outlines a method of grouping the selected objectives into course units. It defines the two types of course units -- theme units and skills units -- and suggests models for their integration. The process of selecting instructional resources for a number of typical English courses is also discussed and illustrated.

Theme Units and Skills Units amplify the unit concept, presenting a range of sample units in some detail. These examples illustrate various approaches to organizing learning to meet specific objectives selected from the Learning Objectives section of this guide. (All objectives are coded for cross-reference.) It should be noted that these are not prescribed units but rather models of practical guidance.

Approaches to Learning and Teaching contains two sections. Principles of Adult Learning summarizes findings about twelve aspects of adult learning; and Perspectives on Teaching English and Communications presents an interpretation of some recent research and other writings.

Selected Resources includes a section on Instructional Resources, providing basic information about a number of texts and workbooks, that have been found useful in various adult English courses. A section on Professional References is included, containing references to standard texts on methodology and information on professional associations and periodicals. A list of publisher's addresses completes this guide.

SCOPE OF THE CURRICULUM

The purpose of this section is to define the scope of the English and Communications curriculum for adult basic education by means of a broad curriculum goal and more specific learning objectives.

In terms of levels, the goal and objectives encompass the range from the end of adult basic literacy to the completion of an academic upgrading or pre-vocational program (Ministry of Education, 1982). In terms of course titles, the goal and objectives in various combinations and sequences currently form the basis of courses such as BTSD Communications 3 and 4, ABE English levels 3 and 4, College Foundations English, Preparatory English, English Improvement, and English 10 - 12 in the adult secondary school program.

The spectrum of objectives in this guide, however, has been put together with the primary aim of defining a curriculum for a wide clientele of adult learners, who have both a general and a specific need to develop further language competence.

The objectives are derived from the following sources:

- the Generic Skills studies of the federal government (Canada Employment and Immigration Commission, 1978), which sought to define those communication and other skills that were common requirements of occupations in Canada;
- the Tri-University Project (Hook et al., 1971), in which English and education faculty from three U.S. universities defined and elaborated representative performance objectives for high school English in one of the most practical and scholarly products of the 'objectives' movement of the late 60's;

- an earlier Columbia study (Stratemeyer et al., 1957), which addressed the much larger issues of developing a curriculum for modern living, from the perspective of what people need and want to know at various stages of their life;

- three closely related B.C. Ministry of Education curriculum guides for Secondary English 8-12 (1979), Composition 11 (1982), and the Core Curriculum (1977).

Selection and adaptation of the objectives has been made according to the following criteria:

- appropriateness to adult learning;

- consonance with the various roles of the adult, including the roles of the family and community member, worker, consumer, citizen, and learner;

- reflection of current knowledge and trends in the teaching of English and Communications. The perspective presented by Allan Glatthorn (1980) in a recent publication of the National Council of Teachers of English was particularly helpful in this area.

No attempt has been made in this guide to define which objectives are appropriate to specific courses or levels. Presumably, these issues along with the equally important ones of achievement standards, articulation, and certification will be dealt with at the institutional or the provincial level in due course.

It should also be noted that the objectives have been categorized for the purpose of easy reference, but this does not indicate either sequence or priority.

CURRICULUM GOAL

The overall goal of the Adult Basic Education English and Communications Curriculum is to provide opportunities for adults, beyond the basic literacy level, to further develop their confidence and ability to:

- express their own ideas through speaking and writing;
- understand the ideas of others through listening, viewing, and reading.

The curriculum is designed to be adaptable, through careful selection of objectives, units, and resources, to the diverse needs and personal goals of the learners.

LEARNING OBJECTIVES

Organization

Writing and Speaking (WS)

- The Use of Writing and Speaking
- Composing a Communication
- Forms of Discourse
- Writing and Speaking for Special Purposes
- Vocabulary and Usage
- Conventions of Writing

Speaking, Listening, and Viewing (SLV)

- Interpersonal Communication
- Speaking and Participating in Meetings
- Listening, Viewing, and Study Skills

Reading (R)

- Reading Improvement
  - Comprehension
  - Vocabulary
  - Rate
- Reading for Special Purposes
  - To Learn
  - For Exam Preparation
  - For Work or Career/Vocational Education
  - As Family Member and Consumer
  - As a Community Member and Citizen

Reading and Responding to Literature (LIT.)

- Reacting
- Describing
- Discovering Relationships
- Inferring
- Evaluating

WRITING AND SPEAKING OBJECTIVES

A. The Use of Writing and Speaking

1. Value writing and speaking as effective means of communicating information and ideas to others; or as a means of clarifying for oneself an issue, a problem, or an emotion.

2. With increasing confidence, use writing and speaking for a variety of purposes, including self-expression, recording, and communicating.

3. Review key elements of the process of communication (e.g., sender-receiver-message-code-feedback-frames of reference) as they pertain to writing and speaking.

4. Compare and contrast the relative strengths of oral and written communication in the expression and understanding of ideas.

5. Examine the legal and ethical standards of freedom of speech.

B. Composing a Communication

1. Identify a purpose for writing or speaking, to a particular reader or listener.

2. Analyse the audience or readership to which communication is directed, including their characteristics, background, attitude, and expectations.

3. Define and narrow a topic to a manageable scope.

4. Gather and evaluate source material, including present knowledge, in light of purpose and relevance.

5. Select and order topics into an outline.

6. Know various ways to combine words into sentence patterns and to link sentences to convey the meaning and relationship of ideas.

7. Know and use some of the options for arranging sentences into paragraphs, which present an orderly and appealing development of a topic to a reader or listener (e.g., sequence, cause-effect, compare-contrast, specific-general, concrete-abstract, local-universal).

8. Adjust the content and style of a communication to suit different purposes, audiences, or situations.

9. Edit one's own composition to improve word choice, phrasing, sentence and paragraph patterns, spelling, punctuation, capitalization, tone, and overall communication effect.

C. Forms of Discourse

1. Compose effective descriptions of people, places, and things, based on direct observation, reading, or media experience.

2. Tell real or imaginary experiences using a narrative style.

3. Make clear, factual explanations of events or processes.

4. Express and support an opinion on a topic of concern.

5. Develop a paraphrase, in one's own words, of a brief written or oral text.

6. Make a summary of a general interest article or textbook unit.

7. Compose a short report, as might be required in a personal, educational, community, or job context.

D. Writing and Speaking for Special Purposes

1. (Personal) Apply writing and speaking skills to personal/social situations such as extending and responding to invitations, congratulations, thanks, sympathy, and other sharing of events, experiences, and feelings.

2. (Personal) Practise communications involved in job search, including letters of application, standard forms, resumes, interviews, and follow-up activities.

3. (Community) Compose communications that express opinions and concern, or call for change in the community with letters or oral submissions to groups, representatives, agencies, or the media.

4. (Community) Practice communications involved in a meeting or other activities of a club, society, union, etc., including a meeting or event announcement, agenda, proposing and debating motions, writing formal minutes and informal reports.

5. (Work/Voc. Ed.) Practise communications relevant to a commercial or service agency context, such as requests, complaints, information, and persuasion.

6. (Work/Voc. Ed.) Practise communications involved in a technical or vocational context, such as describing a product or process, operation, or problem analysis and solution.

7. (Academic) Select, summarize, and synthesize information and ideas from several sources in the form of long reports or papers for educational contexts such as term projects or assignments.

8. (Academic) Practise specialized application of written or oral skills to academic requirements such as literary/art reviews, critical evaluations of issues.

9. (Creative) Use writing of prose, drama, or poetry as a creative and fulfilling expression of one's imagination.

E. Vocabulary and Usage

1. Gain confidence in one's choice of words.

2. Widen one's range of active vocabulary.

3. Choose words that are most appropriate to purpose and situation.

4. Recognize and evaluate the emotive power of words, especially connotations and stereotypes.

5. Distinguish between concrete and abstract words, using each level effectively.

6. Understand and use the effects of figurative language such as metaphor and simile.

7. Discriminate between specialized vocabulary and jargon, avoiding the latter.

F. Conventions of Writing

1. (Grammar) Analyse and apply those grammar concepts that contribute to the improvement of writing.

2. (Grammar) Recognize and use some of the most common terms that people employ as they study, talk, and write about language.

3. (Punctuation) Use punctuation, capitalization, and other graphic conventions of writing in accordance with standard usage.

4. (Punctuation) Define and use a range of optional punctuation and graphic format (e.g., page layout, tabulation) to clarify meaning or accentuate ideas.

5. (Spelling) Without a dictionary, spell correctly most of the words needed for individual purposes.

6. (Spelling) With a dictionary, locate or check the correct spelling of less familiar words used for writing.

7. (Handwriting) Write a legible script or type.

SPEAKING, LISTENING, AND VIEWING OBJECTIVES

A. Interpersonal Communication

1. Examine the importance of oral and non-verbal communication in the shaping of people's thoughts, opinions, and behavior.

2. Identify the key elements and terms of the communication process (sender, receiver, feedback, channel, message, etc.)

3. Examine areas of and reasons for communication breakdown.

4. Experience and evaluate the effects of one-way and two-way communication.

5. Compare and contrast the relative strengths of written, oral, and non-verbal communication.

6. Examine oral, written, and non-verbal communication as a code.

7. Observe and analyse the elements and effects of non-verbal communication (i.e., facial expression, arm and leg placement, head movement, personal space, eye contact).

8. Recognize the cultural basis and relativity of all oral and non-verbal communication patterns and be aware of the prejudice such differences may evoke in the uninitiated.

9. Discuss and practise the elements of active listening (eye contact, paraphrasing, checking of feelings, waiting out pauses, etc.)

10. Examine in more depth, and practice such interpersonal skills as paraphrasing, perception checking, describing feelings, describing behavior objectively, and empathy.

B. *Speaking and Participating in Meetings*

1. Analyse and practise the skills necessary for preparing and delivering a speech or talk.

2. Become more confident and relaxed in delivering a talk.

3. Participate in a number of speaking-listening activities commonly engaged in by adults (i.e., one-to-one explanations, requests, complaints; giving and following directions; small group discussions).

4. Detail and follow the basic rules and conventions of parliamentary procedure, as commonly used in community, union, or club meetings.

5. Distinguish between logical and illogical reasoning, fact and opinion, objectivity and prejudice.

6. Develop interviewing and questioning skills.

C. **Listening, Viewing, and Study Skills**

1. Identify the various purposes of listening and viewing (appreciative, discriminative, comprehensive, therapeutic or empathic, and critical).

2. Practise essential listening and viewing skills (attentiveness, concentration, purpose, setting, identifying main idea, relating ideas to present knowledge, discriminating relevant from irrelevant details, understanding relationships of ideas).

3. Develop an effective system of note-taking from oral and visual presentations.

4. Review and practise means of accurately drawing information and inferences from visual presentations (demonstrations, films, T.V., video-tapes, etc.)

5. Critically evaluate informational and entertainment presentations of the broadcast and visual media.

READING OBJECTIVES

A. Reading Improvement

Comprehension

1. Read in thought-units: to make sense of a text; to reconstruct the meaning intended by a writer.

2. Identify a writer's stated or implied purpose.

3. Identify major ideas and supporting details that are explicitly stated.

4. Interpret probable meaning when it is not directly stated.

5. Relate reading to previous experiences and present knowledge, integrating new understandings as they are examined.

6. Recognize or infer sequences of key events, comparisons and contrasts, cause-effect relationships.

7. Predict likely outcomes or sequels of a narrative or exposition.

8. Identify or infer a writer's point of view, attitude to a subject or audience, and underlying assumptions.

9. Distinguish between fact and opion, logical and illogical arguments, objectivity and prejudice.

10. Recognize one's own attitudes that may affect comprehension.

Vocabulary

11. Build a broad reading vocabulary, developed through experience in reading a wide variety of material rather than through the study of word lists.

12. Develop a range of word identification skills for independent reading, including use of context and word structure.

13. Using a dictionary or glossary, find the meaning of unfamiliar words; recognize the additional information about words that a dictionary provides; expand and vary vocabulary by using a thesaurus.

Rate

14. Adjust reading rate and approach to suit purpose for reading and difficulty of material.

15. Skim: to determine whether material is relevant to purpose; to gain a rapid overview of nature and content of material.

16. Scan: to locate specific information, especially detail.

B. Reading for Special Purposes

Many of the following objectives can best be met by applying the skills to the study of other subjects. Thus, vocational, career, and academic instructors can provide continuing opportunities for students to apply and develop these language skills.

Reading to Learn

1. Know how to apply several study techniques such as: surveying, questioning, underlining, memorizing, and structured note-taking.

2. Locate and use a variety of resources to obtain information on a topic, including access by library catalogs, bibliographies, and the help of resource people.

3. Select the textbooks, encyclopedias, periodicals, and other print materials most likely to yield required information.

4. Use book features such as the table of contents, chapter headings, summaries, and indexes as aids to efficient, purposeful reading.

5. Interpret data, graphs, and charts to learn information and understand relationships; use atlases and maps.

Reading for Exam Preparation

6. Understand the purpose and structure of examinations for certification, entry prerequisites, union affiliation, etc.

7. Distribute reading, writing, and problem-solving time effectively under exam conditions.

8. Understand and follow directions commonly used in test items, especially key words.

9. Apply skimming and scanning techniques in reading test material.

10. Understand and respond appropriately to different types of test questions (e.g., knowledge, inference, essay, multiple choice).

Reading for Work or Career/Vocational Education

11. Read resource materials relating to job search or career exploration.

12. Locate and interpret information about work tasks; materials and equipment; methods, procedures, and directions; operating manuals and similar documents.

13. Read forms, notes, letters, memos, and reports.

14. Read and interpret charts, data tables, and graphs related to vocation.

15. Acquire specialized vocabulary used in jobs or training.

Reading as Family Member and Consumer

16. Locate information in telephone directories/yellow pages, store directories, timetables, maps.

17. Interpret and evaluate advertising; locate information and understand key ideas in consumer guides, reports, and similar consumer education materials.

18. Read manuals and diagrams relating to household appliances, equipment, automobile care.

19. Read and understand warranties, guarantees, sales and rental contracts, loan and credit applications, insurance provisions; resource materials concerning health and nutrition, travel, community services and resources, entertainment.

20. Help children and other family members to select appropriate reading; select materials for a home library.

Reading as a Community Member and Citizen

21. Read to answer quesitons, solve problems, understand developments and events outside the immediate environment.

22. Read information about ways to access government services, influence government policies, make representations, etc.

23. Read and understand information and ideas relating to the role as voter.

24. Evaluate information and ideas from newspapers and magazines.

25. Read newsletters, minutes of meetings, and other material relating to political or religious groups, clubs, unions, or other interest groups.

READING AND RESPONDING TO LITERATURE OBJECTIVES

Many of the following objectives may be readily adaptable to the medium of oral literature and the study of the mass media.

A. Reacting

1. Perceive and value reading as a means of access to the ideas of others; as a stimulus to thinking about what ideas to accept, to reject, or to examine further; as a satisfying form of study or recreation.

2. Enjoy sharing with others one's opinions, impressions, and feelings about what one has read.

B. Describing

1. Understand and describe, at a literal or factual level, the main elements of a story, drama, or poem: setting, characters, plot, theme, atmosphere.

2. Understand and describe the main elements of a work of non-fiction: main idea, key details and supporting information, method of development.

3. Acquire the specialized vocabulary used in the study of literature.

4. Distinguish among the major genres of <u>fiction</u> (e.g., short story, novel, poetry, drama) by identifying their key characteristics.

5. Distinguish among the common forms of <u>non-fiction</u> (e.g., diary, autobiography, biography, essay, article, editorial) by identifying their key characteristics.

C. Discovering Relationships

1. Discover relationships between literature and life; between fictional situations and true life experiences; between the happenings, customs, and beliefs of a past, future, or remote setting and those of the contemporary world.

2. Recognize or discover relationships between characters in a literary work; how they interact and create the drama.

3. Recognize or discover relationships between the various key elements in a literary work, such as setting, characters, theme, writer's language and style.

D. Inferring

1. Draw inferences from the explicit statements, actions, and events in any piece of writing.

2. Recognize or discover more than one level of meaning in a work of literature (e.g., literal and symbolic; physical, mental, moral, psychological, philosophical).

3. Recognize a writer's point of view or bias and the ways in which it is expressed.

E. Evaluating

1. Compose, with supporting reasons, an evaluation of a work of literature or its film or video version.

2. Evaluate opposing or divergent reviews of a work of literature from an objective standpoint.

3. Understand that any piece of writing may evoke different interpretations and responses in different readers, and that these reactions may be equally valid.

COURSE DESIGN

This section on course design discusses the arrangement of course objectives into units of study, the integration of study units in a course, and the selection of relevant instructional resources.

Course Units

The array of learning objectives derined in the previous section of this guide clearly exceeds the scope of any one course. Instructors and curriculum co-ordinators will need to select carefully those objectives that are most appropriate to particular courses under development or review. Once course objectives have been identified, they may be arranged in units of study. Two types of course units, which are widely accepted in the field of English teaching and have generally been found effective for course planning, are theme units and skills units.

- Theme units are those in which reading, writing, listening, and speaking activities are integrated under a theme such as "The Native Experience" or "Evaluating Entertainment."

- Skills units are those that focus on a small number of specific objectives from one area of language study such as "Effective Sentence Writing" or "Choosing the Right Word."

Figure #1 illustrates how these elements of course design are made part of the planning process. In this example the chosen learning objectives are listed in the left-hand column, and the instructor has selected a total of 8 course units (4 theme units; 4 skills units) to deal with the various objectives. The eight units are numbered across the top of the page. An asterisk (*) in one of the columns indicates which objectives will be a focus of instruciton in that unit. Within a theme unit, skills from several areas can be brought together (e.g., in theme unit #1, from writing and speaking, and reading). The skills units can focus on one or two aspects of a particular skills area (e.g., in skills unit #2, speaking, listening, and viewing objectives).

Figure #1

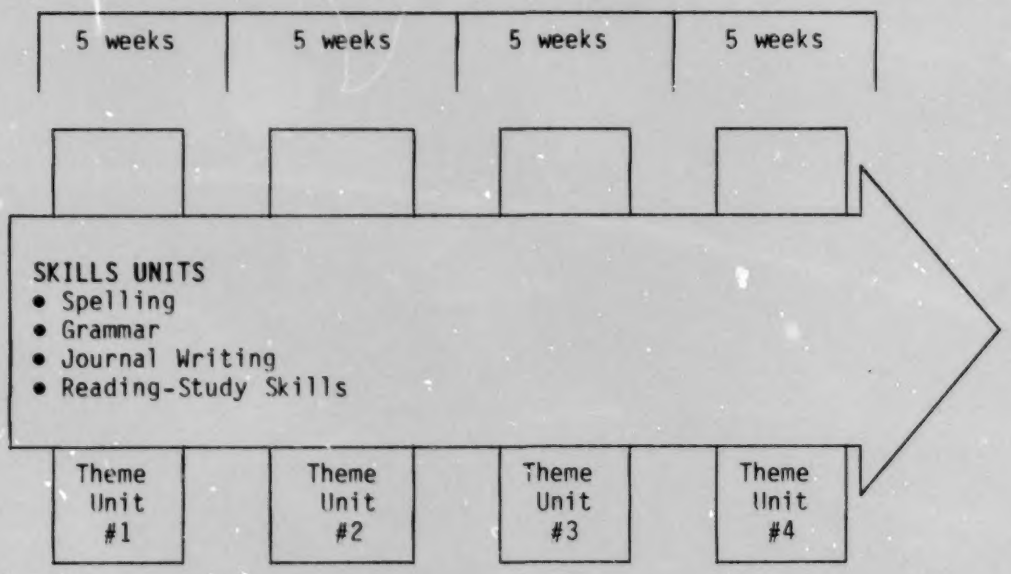
ELEMENTS OF COURSE DESIGN

• Instructors list their course objectives in the left-hand column.

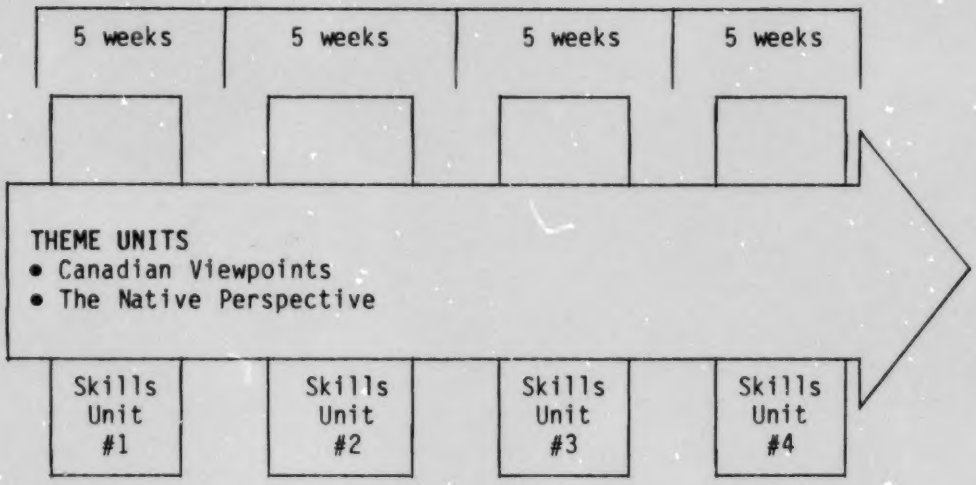
Learning Objectives	Theme Units				Skills Units			
	1	2	3	4	1	2	3	4
• Writing and Speaking								
	★							
	★		★					
		★						
		★						
			★		★			
				★	★			
• Speaking, Listening, and Viewing								
			★			★		
		★				★		
			★					
• Reading								
	★							
		★					★	
				★			★	
				★				★
	★			★				★
• Reading and Responding to Literature								
			★	★				
				★				

Integrating Theme and Skills Units

One approach to integrating theme and skills units is to plan a course using a number of concentrated theme units along with a more continuous treatment of skills units. For example, as the following diagram shows, one might select four theme units extending four to six weeks each. These would provide the core of classroom study for 50 to 75 per cent of the class time. Concurrently, skills units would deal with those competencies the instructor considers best integrated throughout the whole course. Here is an illustration of this model, using sample units.



Another approach to integrating theme and skills units is to select one or two theme units as the ongoing elements, while concentrating specific skills learning into shorter, more intensive units. Here is an illustration of the second model, using sample units.



A Materials Approach to Course Design

In selecting instructional resources for an English or Communications course, an instructor often follows a slightly different process from that just described. First, the objectives for a course are mapped out. Next, a range of materials is examined for general suitability, including adult tone and content, readability, practicality for individual or group instruction, technical accuracy, and cost. A potential text or set of materials may be identified at this stage. It would then be given a closer check to determine which of the specified course objectives are dealt with and how the resources can best be divided into units of study.

Figure #2 illustrates how one particular set of materials, Communications 3 (Watson and Harrison, in process) may be found to meet various writing objectives of a typical ABE course. These individualized materials consist of eight study units, with particular emphasis on written communication skills. There are also supplements on spelling, vocabulary and grammar, and some suggestions for reading units. While the general design of the course features a progression of 8 skills units, each of these units also integrates material from a theme topic.

In figure #2, the skills unit titles are listed in the first column. The second column then indicates which writing skills (cross-referenced from the Learning Objectives section of this guide) are the focus of each unit. The third column lists the theme topics used as material for writing and discussion in each unit.

This section concludes with three other samples of typical course designs. Figure #3 is an example of a pre-vocational Communications course, based on the VAST 4 materials (Ministry of Education, 1977). Figure #4 illustrates a basic upgrading English course in which a variety of resources are used. Figure 5 is an example of an academic upgrading English course, designed to meet the requirements of the secondary school completion program.

The next part of this guide provides further elaboration of the theme units and skills unit concepts, along with examples of developed unit outlines.

Figure #2

SAMPLE COURSE DESIGN

(BASED ON COMMUNICATIONS 3 TEXT)

Communications 3 Skills Unit Title	Code for Key Writing Objectives (WS)	Theme Topics
1. Expressing Ideas	B1, B2, B5	The Newspaper
2. Writing Descriptions	B6, C1, E5	Advertising
3. Writing Narrations	B6, C2	Legends and Stories
4. Factual Writing	B3, C 3-4, D6	Contemporary Situations and Issues
5. Communications in Action	Integrated Language Skills	Selected Theme
6. Writing a Summary and Short Report	B 5-7, C 6-7, D7	Social Issues
7. Business & Personal Letter Writing	C4, D1, D3, D5	Business, Consumer or Community Concerns
8. Choosing a Career and Applying for a Job	D2	Job Search
Spelling and Vocabulary Supplement	E 1-7, F 5-6	
Grammar Supplement	F 1-3	
• Writing objectives B1, B9, and F 1-3 are emphasized throughout the course.		

Figure #3

SAMPLE COMMUNICATIONS (PRE-VOCATIONAL) COURSE DESIGN
(BASED ON VAST 4 MATERIALS)

Skills Units

- Key Grammar Concepts
- Effective Sentence Writing
- Effective Paragraph Writing
- Logic and Reasoning
- Developing a Flexible Approach to Reading
- Ways to Build Reading Vocabulary
- Reading Graphs and Charts
- Communicating With Employers and Clients

Theme Units

- The Newspaper
- Working

Options

These are to be determined by need.

- Spelling
- Punctuation
- Writing a Movie Review

Figure #4

SAMPLE ENGLISH COURSE DESIGN
(TO GRADE 10 LEVEL)

Required Units

- Journal Writing (Theme)
- Communications for Job Search (Skills)

Class Study Units

Class selects any four of the eight units listed.

- Canadian Studies (Theme)
- Creative Writing (Theme)
- Interpersonal Communication (Skills)
- Journalism (Theme)
- Mass Media (Theme)
- Native Experience (Theme)
- Science Fiction (Theme)
- Women's Literature (Theme)

Individual Study Units

Student selects one from the above list not chosen by the class.

Figure #5

SAMPLE ENGLISH COURSE DESIGN
(ACADEMIC UPGRADING TO GRADE 12 LEVEL)

Theme Units

- The Short Story -- A Window on Life
- The Novel of Social Comment
- Multiculturalism (drama emphasis)
- Creative Writing (poetry emphasis)

Skills Units

- Writing Paragraphs that Work
- Choosing the Right Words
- Planning and Running a Meeting
- Study-Reading Techniques
- Writing a Report

Options (as needed by student or group)

- Communications at Work
- Communications for Job Search
- Punctuation of Speech and Writing
- Patterns of Spelling

Part 2

Theme Units

Introduction

The idea of a theme unit is a curriculum unit in which the objectives, concepts, and context are drawn from more than one area of English. It directs attention and inquiry to a particular issue, concern or topic -- i.e. theme. An organizing theme may be any general idea (such as Multiculturalism, Getting a Job, Living in the Bush) that lends itself to adult study and learning activities.

A theme unit aids the natural integration of the language skills of speaking and writing, listening, viewing and reading. In addition, theme units possess other advantages. For example, they tend to encourage the use of a variety of activities and approaches. Theme units also encourage instructors to develop units appropriate to their and their students' interests, allow for accommodation of divergent interests and skill levels, build flexibility into the program, and help alleviate tedium by creating greater variety.

Theme units often begin best with whole-class activities (though they could be initiated in other ways) and continue with individual or small-group assignments. Instructors may originate theme units or they may develop out of students' interests and needs.

These units can be related to course content in the following ways:

- Constitute the entire content of a course. This would require very careful correlation of theme unit objectives with the various skill competencies required of a student for satisfactory completion of the course.
- Form part of the course, along with a selection of skills units. Competencies would possibly be evaluated more closely in the latter.
- Be appropriately introduced into a course, as an option, an enrichment, or as a response to specific needs of individuals or groups.

One of the advantages of theme units is that they are generally adaptable to group and individualized instruction. Most of the sample themes included in this section have been used effectively in individualized, small group, or large group settings.

Individualized instruction can be carried out through formal or informal contracts between the teacher and the student. By sitting down before the student begins working on the theme, specific agreement can be reached in terms of materials to be read, assignments to be completed, activities to be undertaken, and means to be used for evaluating the achievement of objectives. It is recommended that the instructor build in specific conference times with each student to check on progress and provide assistance.

Another approach is to have students work in small groups of two to four on themes of their choice. This mode provides students with an opportunity to take responsibility for their learning and to choose areas of personal interest while encouraging group interaction, co-operation, and sharing of ideas. A combination of group and individual assignments would be appropriate.

In both of the above approaches, a wide range of interests and achievement levels could be accommodated. Another alternative might be to have both individuals and small groups working on themes simultaneously. This too would provide an opportunity for students to work in the way they prefer or find most comfortable.

The final approach is the large group setting. In this case an entire class would be working on a single theme at the same time. For such arrangements, the instructor should provide a variety of books at different reading levels.

Ideally, then, a combination of large and small group and individual activities could be used. For example, in Indian literature the

class might have a general discussion on the meaning and relativity of culture, followed by a sharing of individual "coats of arms." At the same time, if three novels are being read the teacher might meet with each group to discuss, clarify, and expand on the reading. Finally, students might write individual essay responses to the books they've read. In all cases skills units could be incorporated on an ongoing basis. These too, could be conducted on an individualized, small group, or class basis.

The following section features a range of theme units of adult relevance and interest, and samples of theme unit outlines. The range of theme units is intended to be only a representative list of possible themes to be developed. The sample theme units developed in this section are listed in the range of units, and are coded for cross reference to the key learning objectives of each unit. Following the range of theme units, additional sample theme units are suggested.

Cross-reference Code for Learning Objectives

WS = Writing and Speaking
SLV = Speaking, Listening, and Viewing
R = Reading
LIT = Reading and Responding to Literature

Some objectives have been shortened for easier reference.

Each sample unit outline generally adheres to the follow format:

- Purpose statement;
- Theme Objectives;
- Learning Objectives (cross-referenced to the Learning Objectives section);

- Topics;
- Activities;
- Resources (where appropriate).

The purpose is written for the student. The objectives, topics, and resources are guides for the instructor, while the activities contain directions for the instructor or for the student. It is hoped that this format might be a useful one for instructors to follow, as they write up and share locally developed theme units.

A RANGE OF THEME UNITS

o These are the units developed in this section. These units are coded for cross reference to the learning objectives.	
Unit Title	**Key Objectives**
1. THE NATIVE EXPERIENCE: Exploring the Culture, History, and Realities of Native People Through Literature and Film	• WS/A1,4 • R/A5,B21 • LIT/B4,C2
2. EVALUATING ENTERTAINMENT: Developing Critical Abilities Through a Study of Various Types of Entertainment	• WS/B2,C4,D8 • SLV/C1,4 • LIT/14-16
3. SOLIDARITY, EH!: Canadian Unions -- Their Influence on Your Life and Your Community	• WS/B7,C6 • R/B1-2 • SLV/C2
4. CREATIVE WRITING: Using the Language of Imagination	• WS/C1,D9,E4,6 • LIT/A2,D2
5. WORKING: Poetry and Prose About Work and Working	• WS/B8,C2,7 • R/A5
6. WHAT DO YOU THINK? Constructing, Tabulating, and Reporting the Results of a Questionnaire on an Issue Important to You	• WS/B3-4,C7,D3 • SLV/B6
7. LANGUAGE AND MEANING: How Humans Use Language to Shape and Interpret Their World	• WS/A1-2,C3-4,E4 • SLV/A5

ADDITIONAL SAMPLE THEME UNITS

8. A WOMAN'S PLACE: Perspectives on Women in Our Society Through Their Own Words

9. SPECULATIVE FICTION: Looking at Ourselves Through the Eyes of the Future

10. THE MIND BENDERS: A Study of the Mass Media and Its Effects

11. EXAMINING THE HEAD: An Introduction to Psychology Through Reading and Discussion

12. ADVENTURE: Exploring the Unknown, the Romantic, and the Harrowing

13. GETTING A JOB: Language Skills Helpful in Locating, Securing, and Holding a Job

14. CANADIAN VIEWPOINTS: A Study of Canadian History, Literature, and Contemporary, Social, and Political Issues

15. LIVING IN THE BUSH: The Challenges and Techniques of Survival in the Wild Explored Through Fiction and Non-fiction Stories, Survival Manuals, Films, and Discussion

16. LIVING ON MAIN STREET: Urban Realities and Survival Skills

17. WRITING OF CANADA: Exploring the People, Land, and Culture of Canada Through Writings by Canadian Authors

18. MULTICULTURALISM: The Immigrant Experience

19. JOURNALISM: The Theory and Practice of Newspaper Reporting, Writing, Editing, and Production

20. THE MARKETPLACE: Strategies, Psychology, Economics, and Legal Aspects of Being a Consumer

21. CAN I HELP YOU? Communicating at Work with Employers and Customers

22. YOU'RE OUT OF ORDER!: Planning, Conducting, and Participating in Meetings

23. SPORT'S PAGE: The Literature of Sports and Recreation

24. A CHILD'S WORLD: An Examination and Analysis of Children's Literature

25. THAT'S INCREDIBLE!: Reading and Studying About the Biggest, Fastest, Longest, Farthest, and Other Extraordinary Aspects of Our Natural Environment and Human Condition

THE NATIVE EXPERIENCE

Exploring the Culture, History, and Realities of Indian and Inuit People Through Literature and Films

Purpose

To a great extent, all of our realities are shaped by our cultural background. We see the world through the lenses of our cultural conditioning. But what is culture? How and why are cultures different? We'll be looking at these questions through an examination of native cultures, but the principles apply to all cultures.

Besides gaining a better understanding of cultural difference, we will also look at the effects of cultural impact. How were native cultures shattered? What were the social and psychological effects? How are the results still with us?

By examining all the issues through reading, writing, discussion, and film, you will develop your language skills while gaining a better understanding of native people, their history, culture, problems, and aspirations. You should also emerge with a greater understanding of the concept of culture and how it has affected you and your own values, attitudes, and ideas.

Theme Objectives

- Develop a working definition of culture, how it develops, and how it affects its members.
- Gain an understanding of cultural differences and cultural relativity.

- Gain an appreciation of the strengths and integrity of pre-contact native cultures and the effects of European incursion.
- Develop sensitivity to the contemporary native situation and the challenges and issues facing native people.

Learning Objectives

- (WS/A1) Value writing and speaking as a means of clarifying an issue.
- (WS/C4) Express and support an opinion on a topic of concern.
- (R/A5) Relate reading to previous experiences and present knowledge.
- (R/B21) Read to understand developments and events outside the immediate environment.
- (LIT/B4) Distinguish among the major genres of fiction.
- (LIT/C2) Discover relationships between characters is a literary work; how they interact and create the drama.

Topics

A. Culture: What is it? How did it get that way? Who's got it?

B. What is the literature of a non-literate society? A discussion of the oral story and its social and cultural significance as an entertainment and teaching medium.

C. Historical background of native people in North America.

D. Contemporary native situation

1. Novels
2. Non-fiction (biographies and accounts)
3. Poetry
4. Dance
5. Documents

E. The future of native people: integration, separation or assimilation?

Activities

To the Instructor:

1. Have students complete a "cultural coat of arms." Use statements such as: "Draw a symbol(s) of your mother's cultural or ethnic background; your father's. Draw a symbol(s) of your own cultural or ethnic identity."

2. Identify three or four definitions of culture (i.e., dictionary, Margaret Mead, Paulo Freire) and discuss. What exactly is culture?

3. Brainstorm all the different aspects of culture (i.e., housing, religion, food preparation, marriage customs, etc.). What are the two major branches? This should help students see the difference between material and non-material culture.

4. Discuss the following: What needs should a culture meet for its members? (You might get food, shelter, security, sense of well-being, satisfaction, positive self-concept, etc.). Using these criteria, generate a discussion around the premise that so-called primitive cultures were more successful in meeting the needs of their members than our technological one.

5. Prepare a sheet with the headings "Material Culture" and "Non-Material Culture." Break both of these into two columns, "Traditional" and "Borrowed." Have the class watch "Cree Hunters of Mistassini." Code the cultural aspects portrayed in the film under the appropriate headings and discuss. What have the Cree people retained from their traditional culture? What have they borrowed? Why?

6. Visit a local reserve and look at the variety of programs operating there (housing, band works, social services, education, counselling, etc.). Meet and talk with the chief, council, and administrative staff, discussing the history, current challenges, and future aspirations of the band.

7. Writing projects can be built around the plays, short stories, and novels read. Challenge a variety of skills (see Bloom's taxonomy) and try to relate the question to the students. Here is an example.

Use the following instructions with the novel Ceremony.

You are an Indian activist with a strong, traditional religious and cultural background. You have been given the task of saving your people in Gallup, New Mexico, before they are permanently lost. What is the essential problem you are facing? What are the specific social, psychological, and economic difficulties you will have to overcome? What obstacles can you expect to encounter? How will you overcome them? In other words, identify the problems of your people in Gallup and map out a detailed strategy for combatting them.

This story relies on its ability to convince us of the existence of another reality, a reality where "...things (are) different, the animals could talk to human beings and many magical things (happen)." Immerse yourself in this reality. Let it seep into you

until you feel the mystery, smell the herbs, hear the chants. Close your eyes and be there. Experience yourself in a ceremony. Sink into it and hold onto it for 15-20 minutes, developing your imagined setting. Now, describe this reality for me. What did you feel? How did you think and feel differently? How did you see the world differently? If you could sustain this reality, how would you be different? How would your attitudes and beliefs change?

There are seven members of Tayo's family: Tayo, Rockie, Auntie, Robert, Josiah, and Tayo's mother and grandmother. Compare and contrast these characters in terms of:

a. their primary concerns;
b. their attitudes toward being Indian;
c. their psychological make-up;
d. their values;
e. their sense of spirituality.

Use the following instructions with the novel Run, Indian, Run.

On page 180 Beirnes says, "Two wrongs do not make a right, Simon. Let us grant that you are innocent and the police were wrong when they first tried to arrest you. But on your part you were also wrong when you ran away and refused to stand before a judge." Do you agree that Simon was wrong to run? Why or why not?

A close friend of yours is being hunted by the RCMP for breaking into a liquor store. You're certain that he is innocent. He comes to your home and asks for help and advice as to what he should do. What would you advise him? What would you do to help him?

Draw a rough map (use your imagination, do not trace) of the area around Hazelton that Gun-an-noot hid out in for 13 years. Include a general idea of what the area was like, its size, some of the major physical features, etc.

8. Develop writing projects that involve the student directly. For example, here is a selection of projects for students, which were based on the reading of Halfbreed by Maria Campbell.

   (a) Attend an Alcoholics Anonymous meeting and report on the experience.
   (b) Write a native prisoner in a B.C. jail or penitentiary (hand in copy of letter).
   (c) Contact the Union of B.C. Indian Chiefs to find out what their organization is doing to help native people improve their situation.
   (d) Contact the United Native Nations (formerly the British Columbia Association of Non-Status Indians) to find out how many Metis and non-status Indian people there are in B.C., what their situation is, and what is being done.
   (e) Contact the Vancouver Indian Centre and find out about the special problems urban Indians confront and what sorts of support services are being provided.

9. Visit a local friendship centre, a cultural centre, the Vancouver Indian Centre, the Urban Indian Education Centre (which sponsors a native adult education program), Round Lake Treatment Centre (Vernon), or other native-staffed and operated projects. Why do these facilities exist? How do they differ from non-native administered programs?

10. Visit the UBC Anthropology Museum or the Provincial Museum in Victoria for a tour and explanation of the cultural artifacts displayed there. Note: a field trip to Vancouver on a native theme can be very worthwhile. You might visit some of the "urban" reserves (Musqueam, Squamish) and contrast these with rural reserves. Visit the Department of Indian Affairs regional office in the Pacific Centre and The Union of BC Indian Chiefs office on Hastings St. in Vancouver.

Instructional Resources

The reading level of each source is given in parentheses.

Novels

Borland, Frank. Where the Legends Die. Bantam, 1963, (7-11).

Buchan, Brian. Copper Sunrise. Scholastic, 1972, (5-9).

Clutesi, George. Potlatch. Gray, 1967, (8-10).

Harvis, Christy. Ravens Cry. McClelland and Stewart, 1966 (6-10).

Hubert, Cam. Dream Speaker. Avon, 1978, (9-12).

Kelly, Peter. Run, Indian, Run. PaperJacks, 1975, (7-11).

Mowat, Farley. People of the Deer. McClelland and Stewart, 1952, (11+).

Sharp, Edith Lambert. Nkwala. McClelland and Stewart, 1958, (5-9).

Silko, Leslie Marmon. Ceremony. Signet, 1977, (11+).

Biography and Autobiography

Campbell, Mario. Halfbreed. McClelland and Stewart, (10-12).

Pelletier, W. No Foreign Land. Pantheon Books, 1974, (9-12).

Speave, Jean. Days of Augusta. Douglas and McIntyre, 1977, (6-12).

Documents

"Indian Control of Indian Education." National Indian Brotherhood, Ottawa, 1973.

"The Indian Act & What It Means." Union of B.C. Indian Chiefs, Vancouver, 1977.

Historical

Adams, Howard. Prison of Grass: Canada from the Native Point of View. New Press, 1975, (11+).

Brown, Dee. Bury My Heart at Wounded Knee. Bantam, 1971, (10+).

Duff, Howard. Indian History of British Columbia. Provincial Museum, Victoria, (9-12).

Manuel, George. The Fourth World. Collier and MacMillan, 1974, (10-12).

Walsh, Gerald. Indians in Transition. McClelland and Stewart, 1971, (10-12).

Drama

Coulter, John. Trial of Louis Riel. Oberon, 1968, (10+).

Pollack, Sharon. Walsh. Talon Books, 1974, (9-12).

Ryga, George. The Ecstasy of Rita Joe, and other plays. New Press, 1971, (10+).

Short Stories

Kinsella, W. P. Dance Me Outside. Oberon, 1977, (9-12).

Kinsella, W. P. Scars. Oberon, 1978, (9-12).

Legends and Stories

Beimister, M. Thirty Indian Legends of Canada. Douglas & McIntyre, 1973, (60-10).

Clark, Ella. Indian Legends of Canada. McClelland & Stewart, 1960, (6-10).

Films

All films cited are available from the National Film Board.

Augusta

Ballad of Crowfoot

Cold Journey

Colours of Pride

Cree Hunters of Mistassini

Eskimo Winter

Our Land Is Our Life

Sank Ai

The Other Side of the Ledger

EVALUATING ENTERTAINMENT

Developing Critical Abilities Through a Study
of Various Types of Popular Entertainment

Purpose

As audience members, all that is usually asked of us is that we stay awake. We watch and listen. Later, we conclude that we basically did or didn't like the show and that's the end of it.

The purpose of this course is to become even more awake, and more alert about the entertainment we experience. After all, entertainment is a large and growing part of our lives already.

To be able to evaluate and communicate what we have experienced can enrich and even add to our enjoyment of entertainment.

Much of the material that the course will use will come directly from your own experience, and you will be asked to look closely at your own ideas of what makes for good entertainment.

Theme Objectives

- Develop criteria for evaluating entertainment.
- Determine what variety and quality of entertainment is available.
- Develop and use an expanded vocabulary of entertainment-related terms.
- Study an area that is of personal interest and value for the student.
- Study a communication area that generates strong individual preferences and opinions.

- Understand and evaluate common elements among entertainment media.
- Identify and understand the basic story elements found in many forms of entertainment.
- Identify and analyze public and personal preferences and opinions.

Learning Objectives

- (WS/B2) Analyse the audience or readership to which communication is directed, including their characteristics, background, attitude, expectations.
- (WS/C4) Express and support an opinion on a topic of concern.
- (WS/D8) (Academic) Practice specialized application of written or oral skills to academic requirements such as literary/art reviews, critical evaluations of issues.
- (SLV/1) Examine the importance or oral and visual communication in the shaping of people's thoughts, opinions, and behavior.
- (SLV/C4) Practise means of accurately drawing information and inferences from visual presentations.
- (LIT/14) Compose, with supporting reasons, an evaluation of a work of literature or its film or video version.
- (LIT/15) Evaluate opposing or divergent reviews of a work of literature from an objective standpoint.
- (LIT/16) Understand that any piece of writing may evoke different interpretations and responses in different readers, and that these reactions may be equally valid.

Topics

A. The Present State of Entertainment: become aware of available kinds of entertainment and the shifting of tastes in our culture.

B. The Basic Story: identifying and understanding the interplay between basic story elements found in many forms of entertainment.

C. The Vocabulary of Entertainment Criticism: becoming familiar with and using terms commonly used to evaluate entertainment.

D. What Turns us On: analyzing public and personal preferences and their manner of publication.

E. You the Critic: writing and supporting critical opinion.

Activities

A. The Present State of Entertainment

To the Student:

1. Develop a definition for entertainment based on your own experience. Later, check this with a dictionary definition. With your own best definition in mind, make a list of current entertainments. Mention different media and the styles within them. Make a list of entertainments locally available.

2. Keep a chart showing your entertainment experiences for a period of time (e.g., one week, one month). Consider place, time, cost, etc.

3. Name the styles that are currently popular in different media (e.g., Music-reggae, punk, etc.; Film-horror, Docu-drama, etc.).

4. Identify a field of entertainment that has been growing recently. Explain the reasons for its growth (e.g., home video growth due to new technology). Name a form of entertainment that was popular but has faded (e.g., circuses). Explain why it may have lost its popularity. Compare and contrast a form of entertainment that is growing with one that is fading.

To the Instructor:

5. Invite a promoter to class to answer student developed questions on the topic of Present Entertainment. For example: What audience are you trying to reach? What trends are developing at the present?

B. The Basic Story

To the Student:

1. Research and report on the structural elements common to any story (e.g., plot, character, theme, etc.).

2. Make a list of dramatic features (e.g., surprise, horror, romance, etc.). Name specific stories that emphasize each of these features. Describe one story that you've read or seen performed that combines several of these dramatic features.

3. Many stories have been presented as both books and movies. Choose one such story and compare how the different media affect the story.

4. Select a song, a book, and a movie that focus on the romance theme. Compare and contrast how the different media develop the theme.

5. Write up a personal experience as a story. Keep in mind the structural elements and the dramatic features.

6. Read a number of short stories and identify the climax in each.

C. The Vocabulary of Entertainment Criticism

1. Read some reviews and collect a list of words that are special to entertainment (e.g., sensationalism, nostalgia, stereotypes).

2. Develop definitions from the dictionary and from personal experience for some entertainment-related concepts (e.g., relevance, cliches, farce, surrealism, avant-garde, period piece, etc.)

3. Make a list of the 'old classics' in different media (e.g., Drama - Hamlet; Music - Beethoven).
   Make a list of what you think are 'modern classics' in different media (e.g., Drama - Roots; Music - the Beatles).

4. Using an entertainment-related vocabulary, explain why you think that a particular fad faded and did not join the classics (e.g., audience participation in the theatre, disco, etc.).

5. Write a review for a book, a movie, or a record using some of the terms developed in this section.

6. Write ads for several entertainments available in your area.

D. What Turns Us On

1. Write to the B.C. Censor or some other board that rates entertainment according to community standards. Ask what their system of classifications is and what criteria they use when classifying a movie. Decide if their standards accurately reflect community standards and support your decision.

2. Develop a set of criteria for what you think entertainment should be (e.g., entertainment should be relaxing, informative, amusing, etc.).

3. Research awards given for entertainment (e.g., Actra Awards, Juno Awards, Governor General Awards, Academy Awards). Examine the criteria for giving awards.

4. Compile a list of systems that show ratings for entertainment (e.g., top-ten lists, best-seller lists, five-star ratings, etc.).

5. Devise your own rating system. Rate a number of books, movies, etc. according to your system. Have a least one example to fit at each level. Give reasons for your choices.

Make a list of entertainments that would win your awards. Have both Best and Worst categories. Use your rating system.

6. Create and administer an audience survey questionnaire on a controversial entertainment subject (e.g., either a specific show like Caligula or the general topics sex and violence). Write a report on your findings.

7. As though for a radio program, write a What's About Town segment covering theatre, music, exhibits, etc.

To the Instructor:

8. Invite an entertainer, writer, or critic to your classroom to discuss entertainment.

E. You the Critic

To the Student:

1. Name some examples of entertainment that you didn't like. Explain what they failed to do or did poorly.

2. Identify moments of entertainment that were really satisfying. Explain why they were.

3. Attend a show or read a book. Write your own review of it. Read a review about some entertainment that you've experienced. Write a response to the review. It could be in the form of a letter to the critic.

SOLIDARITY, EH!

Canadian Unions -- Their Influence on Your Life and Your Community

Purpose

During the first stages of industrial growth, many social and economic forces were at work redefining the experience of laboring people. The conflicting interests of those who owned the money and equipment for producing wealth and those who labored to produce things sold by owners of businesses led to the creation of labor unions -- organizations committed to the achievement of "decent" wages and to notions of social equality and working safety.

But how do unions work in your community today? What are the objectives of Canadian trade unions? How do they go about their business of promoting their members' interests?

These questions, along with others, can be used to study unions around you. By the end of your research, you should understand the history of Canadian unions, their economic and social objectives, how they operate, and how they work within the labor laws of this province.

Theme Objectives

- To understand the main issues in Canadian labor history: union orgranization and development; changing philosophies; traditional definitions of a union's role and function.
- To understand the social objectives of Canadian trade unions.
- To understand the current role of unions in the arbitration process and in the policing of the labor code.

Learning Objectives

- (WS/B7) Know and use some of the options for arranging sentences into paragraphs, which present an orderly and appealing development of a topic to a reader or listener.
- (WS/C6) Make a summary of a general interest article or textbook unit.
- (R/B1) Know how to apply several study techniques such as: surveying, questioning, underlining, memorizing, and structured note-taking.
- (R/B2) Locate and use a variety of resources to obtain information on a topic, including access by library catalogue, bibliographies, and the help of resource people.
- (SLV/C2) Practice essential listening and viewing skills.

Topics

A. Labor in Canada

B. Unions in the Community

Activities

A. Labor in Canada

To the Student:

1. Review SQ3R reading strategies

2. Survey Notes on Unions and convert section titles to questions; write a list of questions suggested by each title.

3. Complete the 3R activities by underlining key ideas in the "Social Objectives" section; make brief notes based on underlining work (the subheadings in dark print make useful note headings).

4. Read the section, "History of Canadian Labour." Write one sentence that describes the main idea of this article and below it list about five main details that support this sentence. Use these notes to write a paragraph not longer than 120 words, which begins, with a clear topic statement and develops it adequately.

5. Review the writing process for composition writing.

6. Review techniques for developing an expository essay of the compare-contrast type.

7. View The Inheritance (or other film supplied) and write a short essay that compares and contrasts Canadian labor history with American labor history; essay length should be about 600 words.

B. Unions in the Community

1. Arrange an interview with a business agent of a union in the local community.

2. Review interviewing techniques.

3. Interview the agent and attempt to obtain the following information:

   - name of union, name of business agent, number of local, national, or international union;
   - brief history of the local (include highlights of negotiations, strikes, major issues taken to grievance hearings);
   - dates of meetings and attendance figures;
   - other questions raised by reading the "How Unions Work" section of Notes on Unions.

4. Write up the report, using your recording of the interview or your interview notes, as if you were writing a 500-word article for your local newspaper; make your title read like a headline that represents the main idea of the report.

5. Review questionnaire construction and circulation techniques.

6. Contact a local union and request permission to conduct a survey among their membership regarding issues their members think the union should deal with.

7. Circulate a questionnaire with simple ranking instructions. Participants can be asked to rank a list of issues from most important to least important. The issues could include the following:

   - safety;
   - wages;
   - fringe benefits;
   - equal opportunity for women;
   - the Bread, Peace, and Freedom Manifesto (mentioned in "Canadian Labour and the World," Notes on Labour);
   - free secondary education for adults.

8. Tablulate the rankings and list total rankings in rank order.

9. Write a research report on this project; the report should include the purpose of the project, a description of the questionnaire and circulation, the results (ranking of issues the union should deal with), your conclusions.

Instructional Resources

Notes on Unions (available free from the B.C. Federation of Labour (CLC), 3110 Boundary Road, Burnaby, V5M 4A2) discusses a series of Canadian labour topics "including its history, structure, social objectives and community activities, international involvement" and a brief description of the collective bargaining process. An excellent bibliography is also included.

Books

Cochran, Bert. Labour and Communism, The Conflict That Shaped American Unions. Princeton, N.J. Princeton Univ. Press, 1977.

Dunlop, John. Labour in the Twentieth Century. New York: Academic Press, 1978.

Ginsberg, Eli. The American Worker in the Twentieth Century. A History Through Autobiographies. New York: Free Press of Glencoe, 1963.

Laxer, Robert. Canada's Unions. Toronto: J. Lorimer, 1976.

Meister, Dick. A Long Time Coming: The Struggle to Organize Canada's Farm Workers. New York: Macmillan, 1977.

North, George. A Ripple, A Wave: The Story of Union Organization in the B.C. Fishing Industry. Vancouver: Fisherman's Publishing Society, 1974.

Scott, Jack. Canadian Workers, American Unions. Vancouver: New Star Books, 1978.

Stewart, Walter. Strike. Toronto: McClelland and Stewart, 1977.

Films

The following films are from the National Film Board.

A Matter of Survival (automation and job change issues)

Anthony Mazzochi Talks About Chemicals and Workers

Arbitration: The Truth of the Matter

Dispute Round I; Round II (two films dramatizing labour-management conflict)

Don't Call Me Baby (women as union members)

51% (three women at work: manager, professional, secretary)

Strike About Town (effects of strike in a community)
The Grievance (stages to grievance procedure)
The Inheritance (U.S. labour history)
The Skilled Worker (automation and job change issues)
12,000 Men (labour history)

CREATIVE WRITING

Reading and Using the Language of Imagination

Purpose

Paulo Freire points out that of all the animals, only man is able to create with intentionality. In fact, he says, man is essentially a creative being, and to deny that basic aspect of ourselves is to deny our very humanity and the full realization of our personal capacities.

Words to Freire are simply tools -- things we use to create culture, to intervene in our world. Freire would probably suggest that all purposive writing is "creative" writing, but in this section we're going to look at our specific capacity to use language to create images -- word pictures -- and to express our perceptions of the world in vivid, effective ways.

Gaining a sense of your creative abilities and learning the skills and techniques of creative writing are not all you'll be accomplishing, however. As you perceive the power of words to move, to describe, to convey your unique perceptions of the world around you, you'll also be learning about choosing words for their emotional impact, preciseness, and overall effectiveness -- knowledge that is critical in all spheres of writing and language use.

Theme Objectives

- To develop an awareness of each individual's unique view of the world.
- To encourage imagination, sensitivity, and creative language exploration.
- To gain an understanding and appreciation of the styles and techniques of other creative writers.

Learning Objectives

- (WS/C1) Compose effective descriptions of people, places, and things.
- (WS/D9) Use writing of prose, drama, or poetry as a creative and fulfilling expression of one's imagination.
- (WS/E4) Recognize and evaluate the emotive power of words.
- (WS/E6) Understand and use the effects of figurative language such as metaphor and simile.
- (LIT/A2) Enjoy sharing with others one's opinions, impressions, and feelings about what one has read.
- (LIT/D2) Discover more than one level of meaning in a work of literature.

Topics

A. What is creative writing?

Uncreative	Creative
Impersonal	Personal
Undescriptive	Descriptive (comparisons)
Unimaginative	Imaginative (imagery)
Used	New (original)
General	Specific
Abstract	Concrete (senses)
Empty	Loaded (denotative, emotional meaning)
Flat	Vivid

B. What forms can it take?

1. Prose
2. Poetry

C. What is Poetry?

1. Language of imagination expressed in verse.
2. Poetry is speech (link between spoken and written language).
3. Form reinforces purpose (minimal grammatical and structural restrictions).
4. Vivid, visual, concrete (appealing to the senses).
5. Provides new views & perspectives of the world.
6. Personal: reflects a unique, individual experience and perspective.
7. How does it differ from prose? Does it differ from prose?

D. Description -- the heart of creative writing.

1. Concrete vs. abstract language.
2. Imagery -- creating word pictures.
3. Emotionally "loaded" words -- connotation vs. denotation.
4. Comparing -- using metaphors, similes, and symbols.

E. Summary & application.

Activities

To the Instructor:

1. The key to a successful creative writing unit is, of course, to get students writing. Basically this involves: (1) building up the students' confidence in their ability to write; (2) providing them with motivation, a reason to write; (3) demystifying the writing process; and (4) providing positive feedback and encouragement.

2. Here is an example of one pattern that has proven effective when teaching basic creative writing concepts.

   - Introduce and explain concept.
   - Give an interesting and accessible example.
   - Develop a good, involving activity.
   - Provide a basis for student application.

3. When providing motivation, look at the variety of stimuli you can provide and the wide variety and forms of output you can devise for student application. Here is an example.

Input (stimuli)	Output (product)
• films	• individual poems
• pictures	• group poems
• music	• exercises
• activities	• collages
• other poems	• haiku
• projects	• slide shows
• slides	• stories
• speakers	

4. Demystifying the writing process means eliminating as many restrictions as possible. Contemporary poetry, with its almost complete freedom of structure and content, is an excellent way to illustrate the freedom available to writers seeking to express their feelings and ideas. Another factor in demystification is to show that poets are just people -- anyone can write poetry (but only you can write your poetry, because your experiences and perceptions are unique.) Tom Wayman's poetry (try "Routines" for a starter) and many of the poems from Going for Coffee are especially effective.

5. Providing encouragement can take many forms. One of the most effective is to print and display student poetry in every way you can. Print up student poems at every opportunity and distribute these to the class. Study these poems for imagery, technique, etc. Place poems on the walls. Have students write group poems on large sheets of paper and post these. Put out booklets of poetry. Place poetry in local publications. Have students submit poetry to magazines and journals for publication.

6. A good starting exercise, to illustrate that everyone sees the world differently, is to make out ten "ink-blots" on large sheets of white paper. (Spatter India ink on one side of paper and fold over.) Show these to the class and have them jot down quickly what they see in the inkblots, being as specific as possible. Then go around the class and examine the variety of things people had seen. Why? What does this say about our uniqueness? About our writing? (Only you see the world in your particular way -- only you can write about those unique perceptions in your unique style.)

7. Another exercise that's effective in illustrating the individuality of perceptions is the young woman/old woman exercise (see Pfeiffer & Jones. The Annual Handbook for Group Facilitators. San Diego: University Associates, 1978, Exercise 227, page 40).

8. To illustrate the relationship between speech and poetry, first examine some conversational poems, then have students record a conversation (in a lounge, classroom, from T.V., etc.) that's interesting, then reorganize it in verse form.

9. An effective activity to introduce concrete description techniques (appealing to the senses) is to draw up a sheet with four columns -- touch, appearance, smell, and taste. Give one to each student. In small groups, have students examine a lemon, writing short, descriptive phrases under the first two columns on their individual

sheets; cut open the lemon and complete the sheet. Then taking the words and phrases recorded, have students rearrange their descriptions into a descriptive poem.

10. Pass out a list of paired, loaded words (skinny -- slender, cheap -- inexpensive, frugal -- stingy, etc.), which have similar denotative meanings. Have students identify negative or positive reactions. Why the difference? (see Teringo and Sweet. The Mind Benders. Toronto: McGraw-Hill Ryerson, 1969, p. 77.) What are the implications for our writing?

11. Put together a "sensory image sheet" made up of a series of things or feelings to describe. For example:

    - What do you hear if you are in a car and it is raining outside?
    - What does hair feel like? Anybody's hair.
    - Describe the texture of skin. Feel it.
    - Describe the sensation of placing an ice cube against your lips.
    - What does a cherry popsickle taste like?
    - Describe the feeling of swimming deep under water.
    - Describe the sound of the wind through the pines.
    - Describe the smell of freshly cut hay or grass.

    After individual students have completed the sheet, have them get into small groups of four or five and combine their selected images into a group poem. There doesn't have to be a theme, beginning, or end, but the group should like the way the words and images sound together. Have a group member read the poem aloud. Have the group write out the poem on a sheet of paper and post it on a wall.

12. Deal with symbolism and association by examining poems that illustrate the idea of word moods (such as Robert Bly's "Come With Me"). Select a group of emotions (sadness, confusion, anger, hatred, ecstasy, etc.) and put these on circles of paper pasted on larger, blank sheets. Students select an emotion in pairs or threes, then individually brainstorm associations (these usually go from the descriptive to the associative). The small groups then construct a collage, finding pictures from magazines that describe or clarify, or which they associate with the emotion. Post the collages around the room.

13. Comparisons (similes and metaphors) can be illustrated through any number of poems (Neruda's "Ode to My Socks," Leslie Marmon Silko's "In Cold Storm Light," Wayman's "Windog," Birney's "The Road to Nijmegen") and short stories (W.P. Kinsella's "Lark Song"). The simile section of The Leaf Not the Tree, workshop two, is a fairly good exercise for having students practise the creation of similes in a structured situation. The haiku is also introduced.

14. Show a series of slides and have students write short descriptions, emphasizing comparative description. Work with students in reworking some of these images into haiku.

15. Arm students with a camera and a roll of slide film and have them compose a picture poem -- a visual image that could be turned into a written poem. Share slides with the class and organize writing activities around student slides.

16. Obtain a list of literary magazines (available through most libraries) and have students submit poetry. Whether or not it is published, most editors will take the time to provide valuable feedback.

Instructional Resources

Books

Birney, Earl. The Creative Writer. Toronto: CBC, 1966.

Cameron and Platton. The Leaf Not the Tree. Toronto: Gage, 1971.

Geddes, Gary. Skookum Wawa. Toronto: Oxford University Press, 1975.

Kinsella, W. P. Dance Me Outside. Toronto: Oberon Press, 1977.

Koch, William. Wishes, Lies and Dreams. New York: Vintage, 1973.

Wayman, Tom, ed. Going for Coffee. Madeira Park, B.C.: Habour Publishing, 1981.

Weaver and Toyes, eds. The Oxford Anthology of Canadian Literature. Toronto: Oxford University Press, 1973.

Films

The following films are available from the National Film Board.

All Stakes Down, No More ets

Around Perception

Ballad of Crowfoot

Cityscape

Garden

Hunger

In a Box

November

Poen

Sky

Special Delivery

The Half-Masted Schooner

The Sand Castle

Walking

Wind

WORKING

Poetry and Prose About Work and Working

Purpose

For most of us, our jobs will be at the centre of our lives. They may provide satisfaction, frustration, anguish, boredom, or delight, but in any event they will be a major factor in determining how we see ourselves and our world. Despite this, however, until recently little serious attention has been given to the experience of people on the job.

This situation is slowly changing. Largely through the insistence of workers themselves that their voices be heard, a literature rich in human emotion and drama has begun to emerge from the factories, homes, offices, farms, classrooms, and other workplaces of the world. In this unit you will not only read about and record the experiences of other workers, but you will also contribute your own experience.

Besides developing a variety of reading, writing, and oral communication skills, you will also gain a new perspective on the sociology, psychology, and economics of work. In addition, you will have a better understanding of the realities, demands, and rewards of specific jobs. This understanding may be of benefit in terms of career planning, but more importantly it should sensitize you to the intensely human aspects of working -- a sensitivity that should be of benefit in whatever vocation or life situation you end up in.

Theme Objectives

- Develop an improved understanding of the realities of work and working.
- Increase sensitivity to the human aspects of working.

- Explore the psychology, politics, economics, and sociology of working in Canadian society.

- Encourage a view of workers as capable people with a rich background of experiences to share.

Learning Objectives

- (WS/B8) Adjust the content and style of a communication to suit different purposes, audiences, or situations.

- (WS/C2) Tell real or imaginary experiences, using a narrative style.

- (WS/C7) Compose a short report.

- (R/A5) Relate reading to previous experiences and present knowledge.

Topics

A. History of work literature

1. What examples are there from the past?
2. Why has there been relatively little work literature?

B. The union movement -- the songs, pamphlets, and writings of the early union movement.

C. Contemporary work literature.

1. Collecting their stories -- interviewing and transcribing the experience of workers.
2. Literature of production -- poetry and stories based on experiences of workers.

   (a) The realities of work-reflecting on the job.
   (b) What work can mean - the satisfaction of work.

D. Future of work -- how will the changes in technology, the economy, and politics influence work and the worker? How can workers affect those changes?

Activities

To the Instructor:

1. Have your students choose the "ideal" job, and interview, with a cassette recorder, someone working in that position. Sample questions: What do you do all day? What do you like about your job? What do you dislike? How is your job different from what you'd thought it would be? What changes would you like to make in your job? (This activity acquaints students with the realities of even the most perfect situations.)

2. Ask you students to choose a parent or other family member (brother, uncle, wife, etc.) and interview them about their jobs. (This activity helps students explore work as it affects their own family. They know their father goes to a factory every day, but what does he do there? How does he feel about it?)

3. Brainstorm as many jobs as possible that exist in the community. (The number is surprising in small, isolated communities.) Students select one or more of these and interview a worker in that position. (Don't forget housewives.)

4. Collect interviews from the suggested activities or other activities. Have students transcribe them, reproduce the collection of interviews, and bind them into a book for class or community use. Many language arts activities could stem from this student-produced book. (This exercise emphasizes the close relationship between the spoken and written word and helps students see the logic to punctuation, sentence structure, and paragraphing).

5. Adapt transcribed interviews into a play (as was done with Working) and present the play to a school or the community. This activity may be used to introduce dramatic literature.

6. Using poems from Going for Coffee as the starting point, have students draw from their own work experiences and write poems about these experiences. Have students collect them and bind them into a book of work poems.

7. Form teams of students to produce videotaped films on workers and work situations. This could take the form of drama, which would entail script writing, acting, etc. or documentaries, which would involve script writing, narration, interviewing, etc.

Instructional Resources

The reading level of each reference is given in parenthesis.

Book

Terkel, Studs. Working. New York: Avon, 1975, (9+). This is an excellent collection of interviews of people in a wide variety of work situations.

Poetry

Wayman, Tom, Ed. Going for Coffee. Madeira Park, B.C.: Harbour Publishing, 1981, (8+). This is the best anthology of work poems on the market. Most of these are by Canadian writers and workers, and many are from B.C.

Drama

Fennario, David. On the Job. Vancouver: Talon Books, 1976, (10+). This is a play set in a Montreal garment factory.

Fried, Emanuel. Drop Hammen. Cambridge Mass.: West End Press, 1977, (10+). This is a play about shop-floor union conflict in Buffalo, N.Y.

Films

The following films are available through the National Film Board.

A Matter of Survival
Day After Day
Maria
The Man on the Assembly Line
The Skilled Worker
Who Will I Sentence Now?

Other Materials

Carson, Robert. The Waterfront Writers. San Francisco: Harper and Row, 1979, (10+). This is a collection of poems, prose, photos, drawings, essays, and a film script by members of the San Francisco Longshore Waterfront Writers and Artists.

O'Rourke, William, ed. On the Job. New York: Random House, 1977. This is a collection of fiction about work by 30 contemporary U.S. workers.

Williamson, Greg, ed. Writing. London: Federation of Worker Writers, 1978. Write: 69 Harbour Rd., Newcastle, England, NE6 15A. This is an English anthology of poetry and prose.

WHAT DO YOU THINK?

Constructing, Tabulating, and Reporting the Results of a Questionnaire on an Issue Important to You

Purpose

Paulo Freire wrote, "I can see validity only in a literacy program in which men understand words in their true significance: as a force to transform the world." This questionnaire project will not only develop a variety of writing, reading, reporting, and oral communication skills, it will also provide you with data about an issue of critical importance to you. Once you've collected this data, you will be encouraged to act on the information, to use it to affect the issue, to change your world.

As noted, questionnaire construction and reporting involves a wide variety of language, math, and social studies skills. It also has the advantage of putting the student and the student's concerns at the centre of the learning. The procedure, outlined in this unit will shift responsibility to you, the student. We know that making student concerns the focus of their leanring and providing students with an opportunity to really impact on their world builds a sense of personal efficacy. Hopefully, then, you will emerge from this experience not only with increased academic skills, but with greater confidence as well.

Theme Objectives

- Develop a perspective on language as a tool for social change.
- Shift the foucs of language study to actual concerns of students.
- Develop an understanding of questionnaire construction and interpretation.

Learning Objectives

- (WS/B3) Define and narrow a topic to a manageable scope.
- (WS/B4) Gather and evaluate source material, including present knowledge in light of purpose and relevance.
- (WS/C7) Compose a short report.
- (WS/D3) Compose communications that express opinions and concern, or call for change in the community.
- (SLV/B6) Develop interviewing and questioning skills.

Activities

To the Instructor:

1. Discuss the history, construction, and use of questionnaires. Examine some examples.

2. Students (they can work individually or in small groups) decide on an issue or question important to them. They pose a question about "men and their world." (The range of possible issues is extraordinarily broad. Successful student questionnaires have been constructed on topics as diverse as Indian education, school lunch policies, student rights, community zoning ordinances, park creation, government support for students, the need for alternate education policies, community treatment of immigrants and minorities, and public transit service. The actual issue is less important than the students' enthusiasm for it. Generally, the more specific and local the issue, the more successful the questionnaire as it provides more opportunity for "praxis.")

To the Student:

3. Construct the questionnaire, developing good, precise questions, which will provide the desired information and a recording system that is appropriate.

4. Distribute the questionnaire, insuring that your sample is representative of whatever population you're surveying (i.e., Canadians, British Columbians, native people of B.C., Shuswap people, people on the Spallumcheen Reserve, males between 18-25 on the Spallumcheen Reserve).

5. Collate results. This entails a variety of math skills: graphing, percentages, addition, division, etc.

6. Prepare and present your report. What is the most effective method of reporting the results (graphs, percentages, etc.)? What data should we include? To whom should we distribute the finished report?

7. Act on your findings. This is the most exciting and possibly the most important part of the project. Solve this problem: How can we use our report and data to make changes? Depending on the nature of the issue, this might entail any or all of the following: a meeting with school administrators, a presentation to city council, publication in a newspaper or magazine, interviews with the local newspapers and radio and T.V. stations, demonstrations, sending letters and copies of the report to appropriate government offic als and ministers, public meetings, organizing a conference, or any number of other actions.

To the Instructor:

8. Examine the theory of questionnaire construction through literature about opinionnaire design.

9. Look at examples of Harris or Gallup poll results, or examine other questionnaires constructed by other professional or non-professional agencies.

10. Write professional pollsters (such as Harris or Gallup), requesting information about their organizations, polling procedures, etc.

11. Analyze questioning skills. You might examine such areas as open-ended vs. close-ended, incomplete, recall, comparison, rhetorical, narrowing for desired response, etc. How do different types of questions produce different results? What's a "good" question for an opionionnaire?

12. Have different groups report on their continuing progress to the rest of the class and discuss common problems and share solutions.

13. Have each group make a final report to the class. Encourage them to use different media to report their findings and their application (i.e., video-tapes of presentation to council, slides of the results, tape-recorded session with government official).

Instructional Resources

Books

Becker, Lewis, ed. Encounter With Sociology. San Francisco: Boyd and Fraser, 1976.

Freire, Paulo. Education: The Practice of Freedom. London: Writers & Readers Publishing Co-operative, 1976.

Oppenheim, A. N. Questionnaire Design & Attitude Measurement. New York: Basic Books, 1966.

Summers, Gene F. Attitude Measurement. Chicago: Rand McNally and Co., 1970.

Other Materials

Canadian Opinion Research, 1212-67 Yonge St., Toronto, Ontario. M5G 1J8

Gallop Poll, 45 Charles St. E., Toronto, Ontario.

LANGUAGE AND MEANING

How Humans Use Language to Shape and Interpret Their World

Purpose

Studying our language can take you to the centre of some interesting human issues. It can raise questions about the unique features of human language, the things our language lets us do, or makes us do, which are not available to other animals. It can examine the very nature of a word -- the fact that it is only an attempt to map out reality and should not be confused with the reality it is mapping. Also, a study of our language can show you the prejudices our language contains, attitudes toward women and to non-whites for example, and it can help you understand where ideas about "right" language and "wrong" language come from.

This kind of study provides you with the general understanding of language, which makes your work on your own language use -- your sentences, your compositions, and your understanding of other people's words -- meaningful and even exciting, since language is central to any idea of what being human involves.

Theme Objectives

- Appreciate the differences between signals, the signs used by animals to communicate immediate messages and symbols, and representations of ideas that go beyond immediate situations.
- Understand human language as a symbol system, which can talk about itself and can be recreated and recombined in an infinite number of ways.
- Realize that a word symbol is not the thing it represents.
- Understand that language communication helps preserve our past, promotes co-operation in our present, and creates maps for our future.

- Understand that language can be used to expand our reality, or it can use us by limiting and distorting our understanding in order to support a society's system of power.

Learning Objectives

- (WS/A1) Value speaking and writing as an effective means of communicating information and ideas to others; or as a means of clarifying for oneself an issue, a problem, or an emotion.
- (WS/A2) With increasing confidence, use speaking and writing for a variety of purposes including self-expression, recording, communicating, and persuading.
- (WS/C3) Make clear factual explanations of events or processes.
- (WS/C4) Recognize and evaluate the emotive power of words, especially connotations and stereotypes.
- (SLV/A5) Recognize and respect dialectical speech differences (especially first language influence); be aware of the prejudice such differences may evolve in a listener.

Topics

A. The Symbolic Nature of Human Language
B. The Social Functions of Words
C. The Politics of Language
D. Grammage, Usage, and the Idea of a Standard English

Activities

A. The Symbolic Nature of Human Language

To the Instructor:

1. Use the film on bees or whales and have students work in small groups to list the features of animal communication (body gestures, noises, touches). Ask them to report on how "long range" or "beyond the immediate" such communication seems to be. What about

ideas like sadness or love? Language of the Bee, International Telefilm Enterprises (15 min.); We Call Them Killers, NFB (16 min.); The Right Whale, National Geographic (23 min.)

2. Ask students if they agree or disagree with the following statement. Can they suggest how human language supports social innovation and change? (It goes beyond automatic responses; allows a choice of responses once man learns the word lion creates only the idea and not the reality of lion).

> "Signs (like a bird call, a bark, or a bee's dance) are given and responded to with no conscious decision involved. A bird automatically sings in a given environmental situation, and other birds automatically respond to the song, just as your leg automatically jerks if you are hit below the kneecap. Because the signs and responses to them are genetically fixed, the society is fixed -- there are only so many things to say, and the messages will be responded to in only so many ways, so social life goes on in only so many patterns." (Yves Troendle)

3. Have your students contrast the following examples of human language with animal language, list similarities and differences, and work in pairs.

> You say yes, I say no.
> You say stop, and I say go, go, go.
> Oh, no. You say goodbye, and I say hello.
>
> Hello, hello.
> I don't know why you say goodbye,
> I say hello. (Beatles)

> But when deep inside you there is a loaded gun, how can you have God? (The Kabir Book, Bly, transl.)

The real work is to be the warriors that we have to be, to find the heart of the monster and kill it, whether we have any hope of winning (the struggle) or not. (Gary Snyder)

4. The sound-slide program, Language, Signs, and Symbols: How Men Communicate, comes with a teacher's guide, which includes lesson plans and sequenced activities concerning this topic. Part II is particularly useful.

5. The following activity explores the relationship between ideas and language (Speaking of Words, p. 29).

   Ask your students these questions: "How much do we think without words? How often do you think without using words? What kinds of 'thoughts' do you have apart from thoughts expressed in words?" Take five minutes in class to have your students answer these questions. Have everyone be quiet, trying to think without words. Tell the students: "Every time words come into your head, deliberately push them out and return to thinking without words." At the end of five minutes, let everyone report on what happened, and how much, if any, thinking she or he did without using words, and on what the nature of the "thinking" was. ESL students find it interesting to identify which language they use "inside their heads."

6. Here is an activity dealing with the construction of word statements. Try the following approach with the class.

   Words are like maps to the things that make up what we call reality. But how do we know that maps are true? How are we certain that this year's map represents this year's roads -- tunnels, after all, are being built; new roads are constantly being pushed through country with no roads?

Discussion of these issues in small groups is a useful activity. Have one student report to the largest group the main ideas raised by the small groups. Report writing is another possibility.

B. The Social Function of Words

To the Student:

1. Spend a day recording the various ways people greet you. Are all greetings equally meaningful? Are there differences between men greeting men, women greeting women, and women or men greeting the opposite sex? (Adapted from Language in Thought and Action, pp. 87-88)

2. Which of the following expressions encourage a literal interpretation of remarks, which are part of social ritual, and which are "noise for noise's sake?"

   (a) You can't interpret the Ambassador's remarks at face value.
   (b) Hooray for our team!
   (c) Pardon me, miss, but do you have the time?
   (d) What you see is what you get.
   (e) I now pronounce you man and wife.
   (f) Rest in Peace

(Language in Thought and Action, pp. 86-87)

C. The Politics of Language

1. Discussion topic: Shirley, Leslie, Beverly, Evelyn, and Sidney were boys' names before they became girls'. They now are seldom used as boys' names. Conclusion? (Man-Made Language, p. 16)

2. Make a list of the possible bad associations with each of the following once fashionable names. Which list has the worst associations? Why? What political issues do these examples raise?

lord	spinster
king	lady
master	queen
bachelor	mistress

(Man-Made Language, pp. 17-19)

3. Supposedly neutral words, like colors, may still carry deeply charged emotional associations with them, associations that -- like sexist language -- may actually prejudge (or prejudice) the word maps we create of certain ethnic or racial groups.

   Take five minutes, now in class, and jot down all the associations that occur to you when you think of different colors, such as "brown," "red," and "white." Don't worry about whether your list is correct or "good," just expand the list as far as you can, preferably without too much premeditation. (Speed in this automatic association exercise is essential.)

   When you are done, compare your word associations with the rest of the class. Which words have more associations? What kind of associations are they?

   In his essay, "The English Language is My Enemy," Ossie Davis has contrasted the favourable synonyms for whiteness with the unfavorable ones listed for blackness in Roget's Thesaurus. You can do the same. What does this suggest about the politics of language?

D. Grammar, Usage, and the Idea of a Standard English

To the Instructor:

1. This short exercise raises questions about right and wrong language, which can provide useful starting points for discussions of usage and standard English grammar.

It is right for people to be courteous and polite to one another.

It is right for schools to vaccinate children against measles.

It is right to say "I haven't got any" instead of "I don't got none."

(a) What does the word "right" mean in each of the sentences above? Is the meaning the same, or does it change?

(b) In particular, what does it mean when we speak about being "right in English class? Who determines what is "right" and what is not? How do you know?

(Speaking of Words, p. 1)

2. Debate or discuss this statement about standard English

....Schools and colleges have, in the last decade, been forced to take a stand on a basic educational question: what should the schools do about the language habits of students who come from a wide variety of social, economic, and cultural backgrounds? ....Should the schools try to uphold language variety, or to modify it, or to eradicate it?

It was with these concerns in mind that the Conference on College Composition and Communication, in 1972, passed the following resolution:

"We affirm the students' right to their own patterns and varieties of language -- the dialects of their nurture or whatever dialects in which they find their own identity and style. Language scholars long ago denied that the myth of a standard American dialect has any validity. The claim that any one dialect is unacceptable amounts to an attempt of one social group to exert its dominance over another. Such a claim leads to false advice for speakers and writers, and immoral advice for humans. A nation proud of its diverse heritage and its cultural

and racial variety will preserve its heritage of dialects. We affirm strongly that teachers must have the experiences and training that will enable them to respect diversity and uphold the right of students to their own language ...."

Instructional Resources

Books

Freire, Paulo. Pedagogy of the Opressed. New York: Seabury Press, 1970.

Hayakawa S. A. Language in Thought and Action. Fourth Edition, New York: Harcourt, Brace, 1978.

Mackillop, James, and Donna W. Cross. Speaking of Words: A Language Reader. New York: Holt, Rinehart and Winston, 1978.

Spender, Dale. Man-Made Language. London: Routledge, 1980.

Sound-Slide Kits

Language, Signs, and Symbols: How Men Communicate. White Plains, New York: Center for the Humanities Inc., 1972.

The Language of Man: How Words Change Our Lives. White Plains, New York: Center for the Humanities Inc., 1974.

Part 3

Skills Units

Introduction

In designing an English or Communications course, an instructor usually follows a process of adopting learning objectives and then choosing contexts for achieving these objectives. Certain of the objectives -- often the more basic and easily observable ones -- may be achieved by dealing with them in a concentrated, and somewhat isolated manner. This type of instructional unit is referred to in this curriculum guide as a skills unit.

The choice and sequence of such skills units will naturally vary from one instructor to another. Some instructors plan much of their course around the skills units, preferring to introduce each skill area, such as paragraphing, sentence variety, study-reading techniques, separately from other language activities. Others integrate skills learning within larger 'theme units': the skills lessons supplement and reinforce the language activities of a broader topic of study. In either approach there are a number of definable language skills that require specific attention at various points in a course.

Because they focus on a more limited set of learning objectives, skills units tend to be shorter than theme units. In some cases they allow for more specific assessment of progress, particularly in such basic areas as spelling, capitalization, punctuation, reading rate, and library location skills.

Skills units are usually quite adaptable to:

- Concentrated study (e.g., a 2-hour module on library skills);
- Distributed study over an extended period (e.g., 20 minutes of spelling practice every day); or
- A Combined method (e.g., a 3-lesson module on ways to build vocabulary, followed by regular vocabulary study activities).

Instructors should not, however, interpret the skills units as comprising the essential area of study. Rather, they constitute that portion of the course that isolates certain skills for attention, before, during, or after integrating them with other language activities.

This section features a range of skills units and samples of skills unit outlines presented in some detail. The sample skills units presented are listed first in the range of units and are coded for cross reference to the key learning objectives of each unit.

Cross-reference Code for Learning Objectives

WS = Writing and Speaking
SLV = Speaking, Listening, and Viewing
R = Reading
LIT = Reading and Responding to Literature

Some objectives have been shortened for easier reference.

Each sample unit outline generally adheres to the following format:

a Purpose statement;

Learning Objectives (cross referenced to the Learning Objectives section);

Topics;

Activities;

Resources (where appropriate).

The purpose is written for the student. The objectives, topics, and resources are guides for the instructor, while the activities contain directions for the instructor or for the student. It is hoped that this format might be a useful one for instructors to follow, as they write up and share locally developed skills units.

Also, in line with the general approach of this guide, levels of difficulty and reference to specific course titles have not been directly indicated. It will, however, be apparent that some activities and concepts are more appropriate than others to specific courses and teaching methods.

A RANGE OF SKILLS UNITS

• These units are coded for cross reference to the learning objectives.	
Unit Title	**Key Objective(s)**
1. EFFECTIVE SENTENCE WRITING	WS/B6
2. WRITING PARAGRAPHS THAT WORK	WS/B7
3. INTERPERSONAL COMMUNICATION SKILLS	SLV/A1-10
4. SPEAKING TO A SMALL GROUP	SLV/B1-2
5. CHOOSING THE RIGHT WORD	WS/E1-4
6. BUSINESS LETTER WRITING	WS/D5
7. STUDY-READING TECHNIQUES: THE SQ3R SYSTEM	R/B1,4
8. READING BETWEEN THE LINES	R/A4,8
9. COMPOSING A DESCRIPTION	WS/C1
10. NARRATING AN EVENT OR STORY	WS/C2
11. EXPLAINING AN EVENT OR PROCESS	WS/C3
12. EXPRESSING AN OPINION	WS/C4
13. SUMMARIZING INFORMATION	WS/C5-7
14. WRITING A TERM PAPER, BOOK OR FILM REVIEW	WS/D8
15. PUNCTUATING FOR MEANING	WS/F3-4
16. SPELLING RULES AND PATTERNS	WS/F5-6
17. OVERVIEW OF KEY GRAMMAR CONCEPTS	WS/F1-2
18. LOGIC AND PERSUASION	SLV/B5
19. EFFECTIVE LISTENING SKILLS	SLV/C2-3
20. READING FOR THE MAIN IDEA	R/A3,5
21. READING BEYOND THE LINES	R/A7-10
22. WAYS TO BUILD VOCABULARY	R/A11-13
23. DEVELOPING A FLEXIBLE READING RATE	R/A14-16
24. FINDING RESOURCES IN A LIBRARY	R/B2-3
25. READING GRAPHIC INFORMATION	R/B5,14,18

EFFECTIVE SENTENCE WRITING

Purpose

The sentence forms the basic unit of communication in standard Canadian English. Certain sentence principles must be respected, and certain rules about what goes on inside a sentence must be followed if your sentences are to be correct according to the models of language our society maintains.

In this unit you will study the need for completeness in sentence writing; you will review the major problems of grammar and usage that are associated with sentences; and you will practice writing a variety of sentence patterns -- from simple to complex.

Learning Objectives

- (WS/F1) Analyse and apply those grammar concepts that contribute to the improvement of writing.
- (WS/F2) Recognize and use some of the most common terms that people employ as they study, talk, and write about language.
- (WS/B6) Know various ways to combine words into sentence patterns, and to link sentences to convey meaning and relationship of ideas.

Topics

A. The Idea of the Sentence

B. Basic Sentence Patterns

C. Sentence Combining

D. Eliminating Sentence Problems

Activities

To the Instructor:

The activities that follow demonstrate how the "Effective Sentence Writing" topics, established at the beginning of this unit, might be covered by developing an eclectic approach.

This eclectic model retains the virtues of both the traditional and the language experience models. It can introduce a pedagogical grammar but not stress mastery of abstract exercises. Such mastery emphasis may be achieved by error analysis and developmental assignments based on students' actual sentence writing -- the contexts that they themselves have created.

A. The Idea of the Sentence

1. Working from example towards a definition, discuss the idea of the sentence as a key unit in language.

2. Establish a conceptual frame (a subject-verb-complement-modifier-connector grammar would be a minimum system) and drill this model using simple examples. (The Sentence Strength text provides simple subject-predicate models. Instructor-prepared worksheets are perhaps the best guarantee that complicated sentences are not presented for analysis: establishing the idea of sentences is the learning objective here, not the underlining of each member of a subjunctive verb phrase, or the exclusion of not when underlining negative verb phrases.)

B. Basic Sentence Patterns

1. Introduce the idea of clauses and define the simple sentence as an independent clause.

2. Contrast simple sentences with fragments created by beginning a clause with any "dependent word" (subordinating words) and challenge students to place any such word in front of an independent clause and not create a fragment.

3. Create compound sentences by joining two independent clauses; stress the fact that such sentences contain two ideas the writer has decided deserve equal emphasis.

4. Study run-together sentences by reviewing the two basic techniques for compounding (comma and short connector, the semi-colon); brief error correction drills may be useful here.

5. Study complex sentences by reviewing the concept of subordination, the idea of signaling secondary information by joining a dependent clause to an independent main idea. (See the list of recommended texts.)

6. Encourage students to analyse the compositions they write along with the activities in this unit (theme units). They can identify examples of the basic sentence patterns, which the instructor underlines in their compositions, or they can be asked to label one example of each type of sentence before they submit a compostion.

C. Sentence Combining

1. A sentence-combining text can be used for extensive embedding and combining practice. Texts that provide good examples and build sentences into coherent paragraphs are particularly useful.

2. Controlled composition texts can also be used selectively to concentrate on sentence combining while promoting fluency and practice with language options (these texts can be used for specific developmental work as well) during the final stages of manuscript preparation.

3. Instructors can assign revision work that requires the student to experiment with sentence options. A typical instruction might be to separate one compound sentence into two simple ones, or a student might be asked to combine sentences eight and nine by using because as a connector.

D. Eliminating Sentence Problems

1. A review of major internal problems establishes the conceptual basis for error analysis of the student's writing. Typical problems to study include subject-verb agreement, pronoun agreement, pronoun case, wordiness, and non-parallel structure. Once again, it is the concept and not the mastery of exercises that is important here: drill mastery becomes an objective only when a problem is identifed in the student's writing.

2. Anonymous student errors -- one teacher calls them "weekly bloopers" -- can be presented on overheads if a co-operative, non-threatening atmosphere is sustained. The class can analyze the mistake and offer suggestions for correction. The exercises are at least local and affirm that all writers can benefit from editing advice (while also keeping the analytical categories alive in students' heads).

Instructional Resources

Books

Benner, Patricia. Senetence Strength (Troubleshooter Series). Boston: Houghton Mifflin, 1975.

Glazier, Teresa F. The Least You Should Know About English: Writing Skills (Form B). New York: Holt, Rinehart and Winston, Inc., 1979.

Kunz, Linda Ann, and Viscount, Robert R. Write Me a Ream: A Course in Controlled Composition. New York: Teachers College Press, Columbia University, 1973.

Kurtinitis, Sandra. A Brief and Lively, No-Nonsense Guide to Writing. Glenview, Ill.: Scott, Foresman & Co., 1980.

Langan, John. Sentence Skills: A Workshop for Writers. New York: McGraw-Hill Ryerson Ltd., 1979.

Paulston, Christina Bratt, and Dykstra, Gerald. Controlled Composition in English as a Second Language. New York: Regents Publishing, 1973.

Sound-Slide sets

Grammar -- "I Found a Dollar Walking Home": Solving Common Sentence Problems. White Plains, New York: Center for the Humanities Inc., 1978.

Grammar -- Punctuation and Capitalization for Those Who Hate Punctuation and Capitalization. White Plains, New York: Center for the Humanities Inc., 1978.

WRITING PARAGRAPHS THAT WORK

Purpose

This unit is about the techniques of paragraph writing. To make a paragraph work, you must be able to state, or at least suggest, the paragraph's main idea and to use specific details and examples to develop this main idea. Also, you must consider your reader. You must remind him or her of your paragraph's main idea, and you should use appropriate words and phrases to show your reader the connection between your sentences. In this way you will write paragraphs that are unified and coherent -- paragraphs that work.

Learning Objective

- (WS/B7) Know and use some of the opitons for arranging sentences into paragraphs, which present an orderly and appealing development of a topic to a reader.

Topics

A. The Idea of the Paragraph
B. Effective Topic Sentences
C. The Unified Paragraph
D. The Well-developed Paragraph
E. The Coherent Paragraph

Activities

A. The Idea of the Paragraph

To the Instructor.

1. Students can watch a tape of a T.V. program and identify spoken paragrphs: word groups that go together, the natural units of thought and discussion used in spoken communication. Discuss how paragraphs block off these units on the written page and indicate where one thought ends and the other begins.

2. Ask students to analyse expository paragraphs by locating a main-idea sentence. They should use regular and inverted triangles to indicate topic sentence placement at the beginning or end of a paragraph. Also,

provide examples of well-crafted, deductive, or inductive paragraphs. These can be used for controlled composition work as well: students rewrite a paragraph using a different, specified tense, voice, or mood.

B. Effective Topic Sentences

1. Students can be asked to choose between alternative topic sentences. One choice can be too general, one too specific, and one can provide adequate focus for a paragraph.

2. Students can rewrite topic sentences that are too general after they have been given models of such a revision. A distinction should be made between the technique of establishing an attitude or point of view toward the topic and stating a fact.

3. Students can supply topic sentences at the beginning or ends of paragraphs in which the topic sentence has been deleted. They should be advised that establishing an attitude is more effective than simply stating a fact, and that the topic sentence should be specific enough to provide adequate focus for the supporting details.

C. The Unified Paragraph

1. Students can analyse disjointed paragraphs. They should be asked to identify the topic sentence and then to underline any sentence that wanders from the controlling focus established by the topic sentence.

2. Students can sketch skeleton outlines to model paragraphs. They should be given examples of such skeletons: a topic sentence is written in full and beneath it major supporting ideas along with their minor details are listed. They can then develop their own outlines for longer paragraphs and have classmates check them for unity and for the adequacy of the topic statements.

D. The Well-developed Paragraph

1. Students who appear unable to develop topic sentences by using specific examples can be asked to try Karl Taylor's exercise in descriptive writing. They are required to describe geometric diagrams, and after they have written short descriptions, they can consult with the

instructor and the completeness and specificity of the paragraph can be reviewed. The use of only one sense, sight, and of one-dimensional shapes controls the description and reduces the difficulty of selection -- a major frustration to some beginning writers.

2. Descriptive paragraphs can be assigned, beginning with a description of a small object, and then moving through a range of tasks that include describing a favorite place, describing somebody's manner of speaking, or writing a profile of a friend/enemy/lover. The emphasis should be on using specific references to as many senses as possible. Such descriptive development should prepare students for more challenging work of writing narrative or expository paragraphs.

E. The Coherent Paragraph

1. Students can analyse model paragraphs to identify the use of repetition of key words from the topic sentence, synonyms replacing key words, pronouns that refer back to tie sentences together, and transition words (a list should be provided).

2. Students can perform the same analysis of paragraphs that they write themselves.

3. Paragraphs can be supplied with transition devices omitted -- newspaper editorials provide good models -- and students can insert the missing transition words or phrases.

<u>Almost all of the analysis activities in this unit can be undertaken by pairs or by small groups</u>.

Instructional Resources

Glazier, Teresa Ferster. The Least You Should Know About English: Writing Skills (Form B). New York: Holt, Rinehart and Winston, Inc., 1979.

Howard, C. J. Eileen Lundy, and Olive Werner, "Unit V, Paragraph Writing." Reprise: A Review of Basic Writing Skills. Pacific Palisades, California: Goodyear Publishing Company Inc., 1975.

INTERPERSONAL COMMUNICATION SKILLS

Purpose

Though most of our waking life is spent in some form of communication, and the majority of that in oral and non-verbal interaction, little attention has been traditionally devoted in education to this critical area of human activity.

Nonetheless, interpersonal communication, like reading and writing, is a set of coding and decoding skills, which can be learned and used. But why bother to master these skills since we're all doing well without formally studying them? Basically, there are four related reasons, and they all add up to one word: power. By mastering and understanding interpersonal communication skills, you will gain more power over your life and in determining how people see and respond to you.

- The way we communicate affects others -- how they see us, respond to us, act toward us, and feel toward us.
- Different ways of communicating produce predictable outcomes.
- By learning the techniques and theory of interpersonal communication, we are able to choose between alternate modes of communication; we come to realize that we have options to choose between, and we are able to evaluate these choices in terms of their effectiveness and consequences.
- Therefore, by understanding the consequences of our choices, and having the skills to operationalize them, we can consciously and positively affect our relationship with others as a result of making more appropriate communication decisions.

Learning Objectives

- (SLV/A1-10) All of these objectives are relevant to this unit.

Topics

A. Overview of the communication process

1. Introduce a communication model.

2. Discuss major concepts to be examined:
   (a) feedback;
   (b) sender and receiver roles;
   (c) one-way vs. two-way communication;
   (d) areas of communication breakdown;
   (e) verbal and non-verbal communication;
   (f) language development.

3. Discuss primary communication skills to be taught:
   (a) active listening;
   (b) paraphrasing;
   (c) perception checking;
   (d) describing feelings;
   (e) describing behavior;
   (f) empathy.

B. Feedback

1. What is it? What forms can it take?

2. What does it mean in improving interpersonal relationships? Avoiding breakdowns?

3. How can feedback affect roles, show interest, encourage the speaker, clarify perceptions?

C. One-way vs. two-way communication

1. How does feedback turn a one-way communication situation into a two-way communication.

2. Which is more effective, efficient, comfortable, frustrating, enjoyable?

3. In your school life (work life, home life, political life, etc.), which has been more prevalent?

4. Which would make participants feel more as equals, as full participants? What would be the effect of a prolonged and enforced one-way communication situation?

5. Do different situations call for different communication approaches?

D. Areas of communication breakdown

1. Audience considerations (meanings are in people; language is a code)

2. Information overload

3. Pressure

4. Noise or interference

5. Insensitivity to or lack of opportunity for feedback

6. Inaccurate encoding or decoding

7. Cultural differences in communication patterns

E. Non-verbal communication

1. How important is non-verbal communication? (message impact: 7% verbal -- choice of words; 38% vocal -- tone of voice; 55% body language).

2. What is non-Verbal communication? Body language.
   (a) eye movements
   (b) facial expressions and head movement
   (c) hand, arm, and leg placement
   (d) postures
   (e) touch
   (f) personal space

3. How does non-verbal communication vary from culture to culture? How can these differences lead to misunderstandings and communication breakdowns?

F. Maximizing effectiveness in encoding & decoding: interpersonal skills.

1. Active listening -- nine essential skills to encourage the speaker (nodding, paraphrasing, waiting out pauses, eye contact, keeping focus on speaker, open-ended questions, responding to feelings, not expressing agreement or disagreement, body-language techniques).

2. Paraphrasing -- rephrasing for clarification and encouragement.

3. Perception checking -- concern for feelings.

4. Behavior description -- non-judgmental, specific feedback is the most effective.

5. Describing feelings -- "I - messages" -- taking responsibility for your feelings rather than blaming.

6. Empathy -- putting yourself in another's shoes.

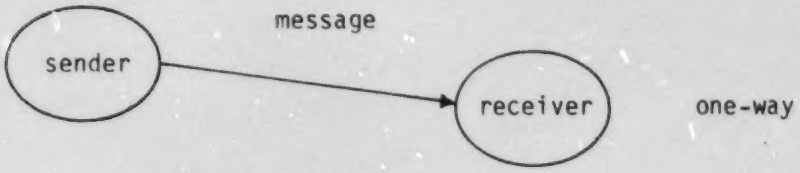
Activities

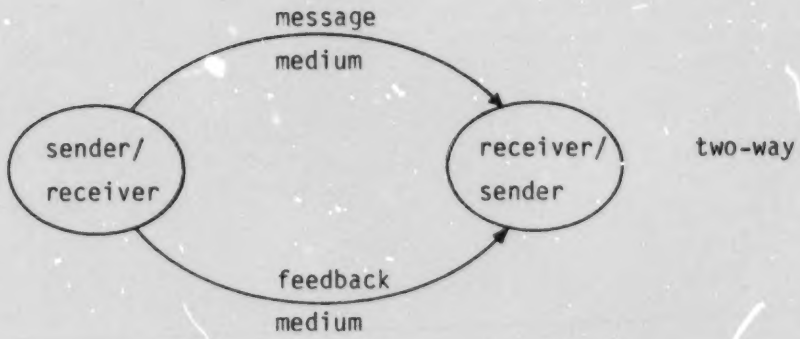
To the Instructor:

1. An introductory activity, which is effective in introducing many communication concepts, is the construction game. It's also fun and always works. Build a model of 20-30 tinkertoys and place it behind a screen. Divide the class into groups of 4-6. Give each group the identical pieces used in your model (but unassembled of course). Each group selects a runner. The runner is the only one who can look at the model. Keeping hands behind the back, he or she must instruct his or her group members verbally on how to construct their pieces so they are identical

to the figure behind the screen. (The runner can view the model as many times as desired, but must return to his or her group before giving information. Group members should ask questions and be encouraged to actively participate in the construction). All topics in A-2 can be discussed as they applied to the activity.

2. Introduce a simple communication model to illustrate the basic components and concept of communication. Do it in stages so the students see the difference between one-way and two-way communication.





3. To effectively illustrate the effects and experience of one-way and two-way communication, have a volunteer instruct students on how to draw five rectangles, first with his/her back to the group and allowing no questions (one-way), then (with different rectangles) facing the group and fielding questions. (For a complete explanation, see Pfeiffer & Jones, Volume 1, page 13.)

4. Have students complete an "interpersonal communication inventory," such as the following one:

Please circle the response that best describes your reaction to each statement.

Strongly Agree (SA); Agree (A); Undecided (U); Disagree (D); Strongly Disagree (SD)

(a)	I feel much better talking when I'm sure of myself.	SA	A	U	D	SD
(b)	Part of my trouble in communicating well is that I don't listen well enough.	SA	A	U	D	SD
(c)	It doesn't bother me to talk to a group of people.	SA	A	U	D	SD
(d)	I can make my point best if I think my listener doesn't like me.	SA	A	U	D	SD
(e)	If everybody would just listen, communication problems would not exist.	SA	A	U	D	SD
(f)	When I'm talking to someone, the most important thing is to say what I really mean.	SA	A	U	D	SD
(g)	It's hard for me to talk to someone of another race.	SA	A	U	D	SD
(h)	I often feel that I have very little that is worth communicating.	SA	A	U	D	SD

5. Hand out the checklist of active listening skills. With a volunteer, role-play listening and not-listening behavior. The volunteer presents a problem. You first model listening behavior while students observe and code. Reverse roles -- model not-listening behavior. How did the volunteer feel in each situation? How did you code out? How did you feel? Which situation would the other students rather talk in? Why?

Checklist of Active Listening Skills

Active Listening

(a) Maintain eye contact with the speaker.

(b) Signal that you're listening by saying "uh-huh" and nodding your head.

(c) Do not initially express your agreement or disagreement. Show simply that you've understood what the speaker is saying.

(d) Sit out pauses to encourage the speaker to resume talking. Don't rush to fill silences.

(e) Don't take the focus of the conversation away from the speaker by disagreeing or by talking about yourself.

(f) Use open-ended quesitons to encourage the speaker to continue or to elaborate.

(g) Summarize or restate the speaker's remarks from time to time to show that you've understood.

(h) Respond to the feelings that may lie behind the speaker's words. Show that you understand how the speaker feels.

(i) Lean slightly forward and keep arms and legs and hands oper.

Non-Active Listening

(a) Do not maintain any eye contact with speaker.

(b) Do not give any signals that you are listening, such as saying "uh-huh" or nodding your head.

(c) Agree or disagree with the speaker rather than simply showing that you have understood what the speaker is saying.

(d) Rush to fill in any pauses that the speaker might make. This does not encourage the speaker to continue talking.

(e) Take away the focus of the conversation from the speaker by disagreeing or by talking about yourself.

(f) Use expressions of statements that tend to close off what the speaker wants to say.

(g) Never summarize or restate the speaker's remarks to show that you have understood.

(h) Do not respond to feelings that may be behind the speaker's words. This does not show that you understand how the speaker feels.

(i) Lean back. Fold arms across chest, cross legs, and fiddle with clothing, ring, hair, etc.

6. Have students break into triads. Assign the roles of speaker, listening, and coder. The speaker interacts with the listener, who attempts to model active listening skills. The coder assesses how well he or she did. After five minutes, pause, have the three discuss the interaction and switch roles. Continue until everyone has a chance at all roles.

7. Form diads. Assign controversial topics (i.e., abortion should be available on demand, unions are hurting the economy, the present government is incompetent, etc.) to each diad. One begins discussion. Before the second can give his or her point of view, he or she must restate (paraphrase) to the sender's satisfaction what has just been said. After this is done, the first person must then paraphrase the second's statement, and so on.

8. Dyadic encounter. Develop a series of open-ended questions or statements and pair up students. Have them work through the questions, practising the communication skills they've learned. (For statement suggestions, see Pfeiffer & Jones, Volume I, Activity #21, page 90).

Instructional Resources

General

Brans and Hall. This Book Is About Communication. Scarborough, Ont.: McGraw-Hill Ryerson Ltd., 1971.

Hancock, Allen. Communication. Scarborough, Ont.: Heinemann Books, 1981. (This book is brief, Canadian, and relatively easy reading. It provides a comprehensive overview and a good bibliography.)

Knapp, Mark. Social Intercourse: From Greeting to Goodbye. Boston: Allyn and Bacon, 1978.

Pfeiffer and Jones. A Handbook of Structured Experiences for Human Relations. San Diego: University Associates, 1981 (Vol. 1-8). (This is an eight-volume set of literally hundreds of invaluable activities, many related to communications skills. The first three volumes are the most critical.)

Wilmot, William. Dyadic Communication. Reading, Maine: Addison-Wesley, 1979.

Non-verbal Communication

Hennings, Dorothy Grant. Smiles, Nods and Pauses. New York: Citation Press, 1974. (Though written for the elementary teacher, this volume is full of excellent, non-verbal communications activities, which are easily adaptable to adult needs.

McGough, Elizabeth. Understanding Body Talk. Toronto: Scholastic Books, 1974. (A brief but excellent overview, this book is written at the high school level and is enjoyable and extremely informative. It is a good high school text.)

Films

The following films are available through the National Film Board.

Augusta
Balablok
Paper Boy

Other Sources

B.C. Teachers' Federation, 105-2235 Burrard St., Vancouver. V6J 3H9 (This organization has lots of excellent classroom materials and activities. It also has a communications workshop for teachers.)

Dr. Selma Wasserman, Simon Fraser University, Burnaby, B.C. (Dr. Wasserman has developed excellent materials on empathy training, which would be appropriate to most adult programs.)

SPEAKING TO A SMALL GROUP

Purpose

One of the most terrifying moments in some peoples' lives is when they learn they have to give a talk, even to a small group. "No, no" they stammer. "I can't do that. I'm, uh, no good at speaking." Many go through life avoiding positions and situations that might require speaking -- executive positions in unions, social organizations, involvement in political parties, or municipal office. They refuse to attend school board meetings or make presentations to city council. In other words, their fear of speaking limits their effectiveness as individuals and citizens.

Speaking, however, is a set of learned skills. Even the fear of speaking is learned, and, like all habits can be unlearned. This unit will acquaint you with the basic skills of public speaking, will give you opportunities to develop and practice informal speaking, and will help you overcome whatever apprehension you might have about giving a talk to a group.

Learning Objectives

- (SLV/B1) Analyse and practise the skills necessary for preparing and delivering a speech or talk.
- (SLV/B2) Become more confident and relaxed in delivering a talk.
- See also objectives WS/B1-9, "Composing [illegible]ication."

Topics

A. Overview of public speaking -- three essential elements

1. Poise
2. Have something important to say
3. Be interesting

B. Voice & articulation

1. Breath control
2. Muscular tension
3. Nasality
4. Monotone vs. tonal variety
5. Volume
6. Pronounciation (clear enunciation, dialectical differences, etc.)

C. Organizing and writing a speech

1. Analyse the situation.
2. Determine your objectives (type of speech--persuade, inform, etc.).
3. Research your information.
4. Outline, write, and edit.
5. Rehearse and prepare.

D. Delivery

1. Voice and articulation (see above)
2. Non-verbal techniques

E. Overcoming speech anxiety through desensitization (optional)

Activities

To the Instructor:

1. Pair students swith someone they don't know very well. Allow about five minutes for each student to interview the other. Then, using their notes, have students introduce each other. Ask your students: "Was it easier speaking to a small group with specific information to share? What other information do you wish you'd asked for? Were you nervous about speaking in front of the group? How could you have more effectively organized and presented the information?" Repeat this activity next day and look for improvement in information gathering, speech organization, and increased confortableness in speaking to the group.

2. Record the voices of radio and T.V. announcers and play these to the class. Have students analyse the dimensions of the voices listened to. Ask your students: "What makes them effective? How are they similar? Different? Why?" Have students record their own voice and compare. Ask them: "What's the difference? What have the professionals learned?"

3. Discuss with your students the three keys to good speaking: poise (What is it? How do we get it?), having something important to say (Why does this help?), and being interesting (How can we be interesting?).

4. Find recorded examples of famous speakers (Roosevelt, Churchill, Diefenbaker, Hitler) and play these examples to the class. Analyse these with the class in terms of technique rather than content. Look at breath control (volume and intensity), emotion (What is the predominant emotion? How is it conveyed?), tone of voice and variation of tone, pronunciation, etc. (What made these speakers effective?)

5. Have students pick an emotion out of a bag (anger, sorrow, agony, etc.) and have them read names from a phone book, trying to convey that emotion. Have the class listen, preferably with eyes closed so they're not influenced by the speaker's physical expression, and have them identify the speaker's emotion. Ask: "How successful was the speaker? Why?"

6. Pass out a sheet with "slurrian" words mixed in (i.e., So yer a Canajan, eh? They ketchineny? Jeet yet? We're gonna take a yerpeen trip. Yep, to Yerp.). Read to students so they see how we slur our pronounciation. Have them come up with their own examples of "slurrian."

7. A short, unscientific discussion of the physcial apparatus of voice would be an appropriate starting place for dealing with word formation. Touch on the relationship between: (a) lungs as source of

energy, (b) vocal cords as vibrating controllers of how much of this energy reaches our vocal tract; (c) speech cavities as determinants of resonance or timbre; and (d) the articulators (tongue, lips, palate, teeth, etc.) as the means for actually forming words. Such factors as speech sounds in English (plosives, fricatives, laterals, and vowels) can be explored. As well, frequency or pitch, intensity or loudness, wave form or quality can be explained.

8. Pass out a "Personal Coat of Arms" sheet (students draw symbols regarding their background, values and aspirations -- see the theme unit on "The Native Perspective." After they complete the forms, have the students explain the symbols. Ask them: "Was it harder or easier talking about personal matters? Why? Why are some speaking situations more threatening than others?"

9. Review the process of writing a speech (see outline). Emphasize the link between preparing a written paper and a speech (pre-writing, writing, and editing), with the added dimension of rehearsal and physical and psychological preparation. Have students choose a final speech topic for future presentation and begin research and preparation.

10. After reviewing voice and articulation, have students watch a videotape of a flamboyant speaker (e.g., Pierre Trudeau, Brian Peckford, Dave Barrett) with the sound off and analyse the use of hand and head gestures, facial expression, body position, etc. Ask the students: "How do their body movements reinforce what they are saying? How much of the content can you figure out from the body language alone?"

11. Give students a topic (i.e., cereal boxes are too difficult to open, plastic milk pouches should be outlawed, boring teachers should be fired) and have them give a 3-5 minute "speech" without using words, relying only on gestures and expression. Ask them: "What was the audience's reaction? What emotions was the speaker trying to convey? What content?"

12. Structure a variety of speech opportunities. Begin with an impromptu speech (in what life situations might a person be required to make an impromptu speech?), having students pick a topic out of a hat and present a two or three minute talk on it.

13. Speech to persuade. Have students choose a topic on which they will try to change the audience's feelings. Class time should be set aside for preparation and an outline might be required.

14. Speech to inform. Have students choose a topic that they can research and present a two to five minute talk on.

15. Final Speech. Have students choose a topic on any subject and for any purpose. The speaker should turn in an outline, a statement of purpose, and tell for whom the speech is intended. The length of speech should be between 5 and 10 minutes.

16. Now that the students have had a number of opportunities to construct and give short speeches, look at the anxiety they feel. Have them imagine the speech situation that would cause them the most anxiety. Discuss these situations as a class or in a small group. Talk about "desensitization" -- the principle that a person can be reconditioned to respond to anxiety-producing situations (speaking) with less anxiety. Here are some ways to deal with anxiety.

    (a) Start with any relaxation exercise. (Dr. Bryan Hiebert, Simon Fraser University, has produced a tape called Progressive Relaxation (Edmonton: Round Table Productions, 1979) to acquaint students with deep muscular relaxation.
    (b) Have students construct a hierarchy of anxiety-producing speech situations from the least to the greatest fear (i.e., from talking to a friend to appearing on national television) with several stages in between.

(c) Have them link the deep muscle relaxation to the imagined anxiety - producing situations, helping them respond with relaxation to the stimuli rather than panic.

Instructional Resource

Shefter, Harry. How to Prepare Talks and Oral Reports. New York: Pocket Books, 1976.

Professional Reference

Abernathy, Elton. Fundamentals of Speech Communicaiton (4th ed.). Dubuque, Iowa: William C. Brown, 1976.

CHOOSING THE RIGHT WORD

Purpose

The feeling of messages can be changed by using words that have the same meanings but different emotional values. Language expresses attitudes. For example, a group might plan to overthrow a government, but if the government finds out about it, they will call it a plot. In this unit you will study synonyms, words that have similar meaning, and you will learn how to choose the right word to make an emotional effect on your reader. You will find the dictionary and thesaurus important tools for this unit.

Learning Objectives

- (WS/E1) Gain confidence in one's choice of words.
- (WS/E2) Widen one's choice of active vocabulary.
- (WS/E3) Choose words that are most appropriate to purpose and situation.
- (WS/E4) Recognize and evaluate the emotive power of words, especially connotations and stereotypes.
- (R/A13) Use a dictionary and thesaurus.

Activities

To the Student:

1. Collect sets of synonyms. Here are some examples.
   (a) female, woman, lady
   (b) children, kids, progeny, brats
   (c) relax, loaf, dawdle, loiter

   Write sentences that help to convey the different meanings the words carry.

2. Find or write descriptions of events or people, that sway the reader's emotions. Underline the emotionally charged words.

3. Collect pairs of words that are similar in meaning but opposite in attitute. Here are some examples.
   (a) thrifty/stingy
   (b) colorful/gaudy
   (c) economical/cheap

   Mark the positive and negative words.

4. Write pairs of sentences describing people or events. Each sentence should try to shift the reader's attitude by changing one word.

   - She weighed only 105 pounds; she was very slender.

   - She weighed only 105 pounds; she was very skinny.

5. Write pairs of words, one of which is the standard word, and one of which is a euphemism. Here are two examples.
   (a) bathroom -- little girls' room
   (b) rich -- affluent

6. Clip advertisements from magazines and analyse the emotionally charged language being used.

7. Write positive and negative critiques of a play or movie. Focus on word choice in your writing. Try to say basically the same thing but change the tone by changing specific words.

8. Write a number of advertisements for a product (e.g., soap, perfume, car).

   Write ads for the same product, but change the wording to appeal to different groups (e.g., teenagers, women, rich people, etc.)

9. Read news accounts and analyse the writer's word choices that sway the reader one way or the other. Try to point to words that show the writer's bias.

10. Make lists of stereotypes, that can be heard or read today (e.g., dirty hippy, senile old man, women's libber)

    Write a sentence or two explaining each stereotype.

11. Choose a topic and write three short descriptions: one neutral (e.g., an old car), one positive (an antique automobile), one negative (a dilapidated crate). Do not change the facts. Change only your word choice to influence the reader.

Instructional Resources

King, David and Crerar, Thomas. A Choice of Words. Toronto: Oxford U.P., 1969.

Zuckerman, Marvin S. Words, Words, Words. Beverly Hills, California: Glencoe, 1977.

BUSINESS LETTER WRITING

Purpose

The purpose of this unit is to review and practise the basic elements of effective business letters. You will need to choose an accepted model for the form of a business letter: full block, modified block, semi-block, and an accepted punctuation form: open or closed. You will then practise the basic elements needed to become a good letter writer. A checklist for business letters is included. You may also refer to language texts or handbooks for extra informaion on business letters.

Learning Objectives

- (WS/B1) Identify a purpose for writing to a particular reader.
- (WS/B7) Arrange sentences into paragraphs, that present an orderly and appealing development of a topic to a reader.
- (WS/B8) Adjust content and style to suit different purposes, audiences, and situations.
- (WS/D5) Practise communications relevant to the commercial context.
- (WS/F3) Use punctuation, capitalization, and other graphic conventions in accordance with standard usage.

Clear, Concise, Correct, Courteous, Complete --
A Checklist for Business Letters

1. Is your letter clear?
   (a) Could the reader mistake your message?
   Check word meaning, punctuation, and grammar.
   (b) Is the order of presentation carefully planned?

1. Is your letter concise?

   (a) Could the reader mistake your message?
   (b) Cross out useless details.

3. Is your letter correct?

   (a) Is your letter well-centred and free from strike-outs?
   (b) Is your information accurate?
   (c) Is your spelling correct?
   (d) Have you used correct grammar?
   (e) Are there any contradictions? For example, is the amount given in your letter the same as the amount written on the enclosed cheque?

4. Is your letter courteous?

   (a) Are your tone and level of formality appropriate for your purpose?
   (b) Reword blunt, tactless statements.
   (c) If you have made a mistake, don't be afraid to admit it.
   (d) If you say "sincerely," "Please," "Thank you," and "I am sorry," you will win the reader to your side.
   (e) Avoid displays of anger or sarcasm.

5. Is your letter complete?

   (a) Have you included in your letter every fact you need?
   (b) Check the mechanical completeness of your letter.
   (c) Did you give your own address?
   (d) Did you date the letter?
   (e) Did you sign it?
   (f) Where is the enclosure you mentioned?

Activities

To the Student:

1. Form -- From writing texts, style manuals, or previous correspondence, select a letter model (i.e., position of date, inside address, closing, etc.) that you will be comfortable using.

2. Form -- Write a number of skeleton letters (form only, no content) to practise correct letter form and punctuation.

3. Concise and Complete -- Write a short memo to arrange a meeting with someone (e.g., a teacher, a friend). Try to write this in as few words as possible.

4. Courteous -- Write a short business letter, which states that you won't be able to take a job that you had been considering.

5. Courteous -- Write a short business letter telling an applicant that he or she hasn't been selected for a job.

6. Complete -- Write a business letter explaining your claim for insurance. Be sure to include information such as your claim number, account number etc.

7. Correct -- Write a letter of request for information from a college or apprenticeship board.

8. Courteous -- Write a number of short, rude notes to customers, applicants, etc. Pass them to a writing partner who will then rewrite the notes in a more polite tone.

9. Concise -- Write a number of long-winded business letters, requests, claims, applications. Pass them to a writing partner who will rewrite your letters to be short and to the point.

10. Complete -- Write an order letter to a mail-order store or catalogue asking for a number of articles. Be sure your letter includes all important details (e.g., order numbers, total, styles, etc.)

11. 5 C'S -- Bring to class business letters you have received (e.g., sales promotions, collection letters, requests for information, bills, etc.) Analyse these letters with the class and your instructor, looking for the 5 C'S, and where appropriate, rewriting the letters.

12. 5 C'S -- Write a letter to an elected representative, either asking to know his/her position on a matter that's important to you, or requesting his/her help on a project, vote, etc.

13. Clear -- Write a letter explaining the problem you are having with a product, a car, an appliance, etc. Ask for tips on home repair. You'll have to be very accurate in your description of the problem.

Instructional Resources

Farmiloe, Dorothy. Creative Communication for Business Students. Holt, Rinehart and Winston, Inc., Canada, 1980.

Henderson, Greta LaFollette. Business English Essentials. McGraw-Hill Ryerson Ltd., Canada, 1977.

Shaw, Harry (Ed.). McGraw-Hill Handbook of English. McGraw-Hill Book Co., Canada, 1970.

STUDY-READING TECHNIQUES: THE SQ3R SYSTEM

Purpose

Studying textbooks and other written material can take up a lot of time and energy. While most people eventually figure out a system of study-reading that works for them, there seems to be one approach that nearly always leads to good results. It is really an effective combination of several reading skills that you probably already use. The SQ3R formula will help you remember the steps in study-reading, which you can then apply to many different study tasks. These include studying a textbook chapter, studying graphs and charts, or even getting the general idea of a whole book.

Learning Objectives

- (R/B1) Know how to apply several study techniques such as: surveying, questioning, underlining, memorizing, structured note-taking.
- (R/B4) Use book features such as table of contents, chapter headings, summaries, and indexes as aids to efficient, purposeful learning.
- (R/B5) Interpret data, graphs, and charts to learn information and understand relationships; use atlases and maps.

Activities

To the Instructor:

1. Identify and learn the key words of the study formula. It is important that steps are always demonstrated, discussed, practised and memorized in the same order. Here are the key words.

    S -- SURVEY
    Q -- QUESTION
    R -- READ
    R -- 'RITE'
    R -- REVIEW

Note the 3 R's in the formula, the seond of which is an intentional misspelling (to make it easier to remember than SQRWR!) Some people may have previously learned the second R as "Recite' -- but "Rite' is preferred, because it ties into the essential practice of note-taking and thus requires the student to use more than one sense for learning. Emphasize that writing helps most people remember what they have read or seen.

2. Demonstrate the five steps of the system. Chapters of a science or social studies text are usually ideal. If the text is one that all students have with them, then all the better, though this is not essential if the demonstration is clear to see, hear, and follow. A variation is to prepare and show a sequence of transparencies, preferably for a short 5-6 page chapter with plenty of headings and perhaps a chart or illustration. Use a transparency and/or a xeroxed example to show the effective use of underlining.

3. Distribute and discuss the accompanying handout, STEPS IN THE SQ3R METHOD. Spend some time going over each step. Explain and give examples. Provide practice whenever appropriate.

4. Provide plenty of opportunities for students to practise the complete sequence of five steps. Initially, it is best to practise on easier study material so as to read at a satisfactory rate, with high comprehension and consequent increase in confidence.

5. When students have a good grasp of the steps, and are comfortable with the system, ask them to choose a textbook chapter for study reading and to use the full procedure. Check individual progress. Discuss concerns common to a group.

6. Demonstrate and provide practice in applying SQ3R to a complete section or page of a newspaper. Note the minor changes that are called for, e.g., headlines and sub-heads replacing chapter titles and headings; the 'funnel' approach of news-story writing, where the main idea is

always in the first one or two paragraphs and least important details fall at the end (so as to be easy to cut). In contrast, apply SQ3R to opinion or feature pages, where the ideas may be ordered more like a textbook, complete with concluding or summary paragraphs.

7. Demonstrate and provide practice of SQ3R to a complete book -- especially a very thick one. This can simulate (or even take place in) the library, and solve the problem most people have in selecting the right books for a study or report. A challenging task is to pick a book (even at random) from an unfamiliar (non-fiction) part of the library. Then, using only the title and table of contents, predict what the book is about; finally one could skim-read the first paragraphs of each chapter to see how close one had come.

8. Explain how SQ3R can be used to study graphs, charts, and tables of data. Survey the material adjoining the illustration to get an idea of what it may be designed to illustrate; get an idea of the general subject. Read carefully the main title or caption, and see if it can be converted into a study question (e.g. How high were unemployment rates? How fast did they rise? Which sex or age groups were most affected?) Read to find the answers to the questions; on graphs be particulary careful to read the labels on the axes, and the units of measurement. 'Rite the main idea and the more interesting facts revealed by the graph, chart etc. Review the questions and notes, and how this graphic illustration may have increased one's understanding of ideas in the text.

9. Discuss whether it would be a good idea to use SQ3R for study-reading a novel or short story (some people do read the endings first!) Speculate: suppose in another 20 years print has become obsolete and all textbooks are on videocassette or videodisc: could you use SQ3R for study-viewing? What about using a variation of SQ3R for problem solving in everyday life: would it help organize our thinking and help us see solutions faster?

10. Several 'formulas' have been devised for effective study-reading. They include SO4R, POPRAD, PQRST, and others. Challenge students to come up with a simpler, better system that could be easily remembered and learned by others.

Instructional Resources

Most reading improvement texts and workbooks devote a section to study-reading techniques such as SQ3R. Here are some examples.

Smith Donald E. P. and others. Learning to Learn. New York: Harcourt Brace & World, 1961.

Adams, W. Royce. Reading Skills: A Guide for Better Reading. New York: Wiley, 1974. ('Self-teaching Guide')

Carman, Robert A. and Adams, W. Royce. Study Skills: A Student's Guide for Survival. New York: Wiley, 1972. ('Self-teaching Guide')

Professional Reference

Robinson, Francis P. Effective Study. New York: Harper and Row, 1970.

The author, who probably originated the SQ3R formula, provides excellent and convincing research background for it, and elaborates on practical application to many different areas of study, including mathematics. This is a very comprehensive reference bibliography.

STEPS IN THE SQ3R METHOD

The title for this new, higher-level study skill is abbreviated in the current fashion to make it easier to remember and to make reference to it more simple. The symbols SQ3R stand for the steps that the student follows in using the method. Here is a description of each of these steps.

SURVEY

1. Glance over the headings in the chapter to see the main points that will be developed. Also read the final summary paragraph if the chapter has one. This survey should not take more than a minute and will show the three to six core ideas around which the discussion will cluster. This orientation will help you organize the ideas as you read them later.

QUESTION

2. Now begin to work. Turn the first heading into a question. This will arouse your curiosity and so increase comprehension. It will bring to mind information already known, thus helping you to understand that section more quickly. And the question will make important points stand out while explanatory detail is recognized as such. Turning a heading into a question can be done instantly upon reading the heading, but it demands a conscious effort on the part of the reader to make this a query for which he or she must read to find the answer.

READ

3. Read to answer that question, ie., to the end of the first headed section. This is not a passive plodding along each line, but an active search for the answer.

"RITE"

4. Write the question. (One sheet of paper is to contain <u>all</u> the notes for this chapter -- so keep it brief.) Write the answer using only key words, listings, etc. that are needed to recall the whole idea.

REVIEW

5. When the lesson has thus been completely read, look over your notes to get a bird's eye view of the points and their relationship and check your memory as to the content by reciting on the major sub-points under each heading. This checking of memory can be done by covering up the notes and trying to recall the main points. Then expose each major point and try to recall the sub-points listed under it.

READING BETWEEN THE LINES

Purpose

There are at least three ways to read almost anything, whether it be a love letter or a Constitution. You can 'read the lines' -- that is, get the literal meaning that comes across the surface from the words in print or in writing. Then, often, you can 'read between the lines' -- that is, you can infer, guess, estimate, or predict information and ideas that are not actually stated in so many words, but seem to be implied. This is sometimes called 'making an inference.' The third way to read something is to carry your thinking even further from the original -- to 'read beyond the lines' -- thinking critically about what you've read both on and between the lines.

This unit is designed to provide some concentrated practice in the second approach just described -- reading between the lines, or making inferences. It's a skill you probably use already, and it's one you can apply either to study or leisure reading.

Learning Objectives

- (R/A4) Interpret probable meaning when it is not directly stated.
- (R/A5) Relate reading to previous experiences and present knowledge.
- (R/A6) Infer sequences of key events, comparisons and contrasts, cause-and-effect relationships.
- (R/A7) Predict likely outcomes or sequels of a narrative or expositon.
- (R/A8) Infer a writer's point of view, attitude to a subject or audience, and underlying assumptions.

Activities

To the Instructor:

Inferential comprehension refers to the student's ability to infer information that is implied but not directly stated in a passage. This area includes, but is not limited to, the skills of finding unstated main ideas, drawing conclusions, making inferences, understanding characterizations, and seeing cause and effect relationships.

For any of these suggested activities, use material that is interesting, easy to read, and deals with subjects that the reader knows something about already. A reader's stock of previous experiences is perhaps the most important factor in making inferences.

To the Student:

1. Inferences from Photographs: As a warm-up to the idea of making inferences, use action photographs from a newspaper or magazine. Choose two or three that have some people in them. "A picture is better than a thousand words" -- and most news photos have captions of less than fifty words. Start at the literal level: exactly what does the photo show? At this stage, don't do beyond the evidence; stay as an objective observer, a recorder of surface events and phenomena. Now move into the next level of thinking: what can you infer from the bare facts of what you have seen and described? Here are some questions to lead your thinking:

   - What happened immediately before and after the photo?
   - What kind of people are these? What kind of lives do they lead?
   - How do the people relate to each other? How do they feel?
   - If there was "audio", what might the people say?

2. Inferences from a TV Show: Record and playback a 5-10 minute section from the middle of a TV 'soap' or other serial. Describe what happens at the literal level. Now try a few inferences:

- (about the setting) -- Where does the action take place?
  -- How do you know?
- (about the characters) -- What do these people dor for a living?
  -- What brings them together?
  -- Why do they get along or not get along?
- (about the plot) -- What happened before this exerpt?
  -- What will happen next?

You can check up on how close your inferences were by replaying the beginning and end of the episode. Other variations: (a) record a half-hour episode before the class: play it back 5 minutes at a time, stopping then for a 2-minute break to allow viewers to make preditions about what will happen next; (b) write a plot summary for a following episode.

3. Inferences from Newspaper Articles: News stories have to be short, concise, and to the point; there is no space for unnecessary detail. This style makes them ideal for practising inferences. In reading news stories, you combine your reading of the facts with what you already know about the topic, or about similar events. You 'read between the lines.' Cut the headline and lead paragraph from a news story and paste on a card or blank sheet; on the back paste the rest of the story. The challenge is for another reader to predict the rest of the story from the beginning. Work in pairs or a small group. Some stories work better for this than others.

4. Inferences about Newspaper Columnists: Select a newspaper columnist who is well-known. Collect articles by that writer over a two-week period. Read to build up a mental picture of the writer, especially personality, attitudes, bias, respect for truth. Write down the actual

words in the columns that led you these inferences. Follow the columns for another two weeks to see if your ideas check out. This would be an appropriate time to write a paragraph about the writer, based on your observations.

5. Inferences from Political Cartoons: Cartoons are full of clues from which to draw inferences. They do require an understanding of current issues and are often based on very recent news stories. This illustrates how important a reader's general background is in making inferences. Look particularly for ways exaggeration has been used to emphasize a point.

6. Inferences from a Short Story or Novel: A writer of fiction has to select from a world of detail just those word pictures that will convey the setting, the characters, the action, and (usually) an underlying theme to a reader. Thousands of other details and ideas are left to your imagination. After reading a short story, or a chapter of a novel, choose either the setting, characters, action, or theme to study. (This may require a rereading). Exactly what does the author tell you? How much did you infer? -- and a more challenging question, where did you get the information from, that helped you make those inferences?

7. In a story, analyse the human traits of the main characters, such as kindness, cruelty, selfishness, generosity. Find quotes that lead the reader to make these inferences about characters.

8. After reading a piece of fiction, write a letter from one character to another.

9. Write what you might have done differently had you been one of the characters in the story.

To the Instructor:

10. Prepare copies of a short story by cutting off and retaining the critical or climactic point of the story. Ask your students to tell and/or write an appropriate ending to the story. Then read the ending of the original story to see if any student has the same ending as the author. Ask the class: "Would one of the other endings have been more interesting, exciting, realistic, satisfying, or more provicative? Why?"

Instructional Resources

Photographs, posters, TV videotapes, newspapers, magazines, short story collections, novels, and textbooks are the best resources. Here are resources for more advanced and less skilled readers.

Harnadek, Anita. Critical Reading Improvement. New York: McGraw-Hill Ryerson, 1978. (for more advanced readers)

Potter, Robert R. Making Inferences. New York: Globe, 1978. (for less skilled readers)

A very wide selection of short passages of general adult interest is contained in the many GED Exam Preparation textbooks of several publishers, including Barron, Cambridge Monarch, and Regnery. The subjects include physical, life, and social sciences at about a Grade 10 readability level. Passages are followed by multiple-choice comprehension questions, at the literal and inferential levels.

Professional References

Burmeister, Lou E. Reading Strategies for Middle and Secondary School Teachers. Reading, Mass: Addison Wesley, 1978.

Guthrie, John T. (Ed.) Comprehension and Teaching: Research Reviews. Newark Del.: International Reading Association, 1981.

Partlow, Hugh. Learning from Newspapers: Reading. Toronto: Canadian Daily Newspaper Publishers Association, 1975.

Pearson, P. David and Johnson, Dale D. Teaching Reading Comprehension. New York: Holt, Rinehart and Winston, Inc., 1978.

Smith, Carl B. and Elliott, Peggy G. Reading Activities for Middle and Secondary Schools: A Handbook for Teachers. New York: Holt, Rinehart and Winston, Inc., 1979

Part 4

Approaches to Learning and Teaching

PRINCIPLES OF ADULT LEARNING

Adult education instructors tend to agree on a number of generalized observations about how and why adults seem to learn best. It may be reassuring to discover that these observations are well supported by a steady stream of research studies and syntheses of knowledge about adult learning. The following list is extracted from Kno (1978); similar principles are listed by Kidd (1973), Dickinson (1973), and Brundage and MacKeracher (1980).

1. **Performance**: Adult learning usually entails change and integration of knowledge, skills, and attitudes to produce improved performance. Adults typically engage in a continuing education activity, because they want to use what they learn soon after they learn it.

2. **Motivation**: The educational goals, sources of encouragment, and barriers that characterize an adult's life space shape one's reasons for participation. Motives are multiple and varied in their specificity and in the extent to which the learner is aware of them. Overly intense motivation becomes anxiety, which interferes with learning.

3. **Meaning**: Adult learning is more effective when it entails an active search for meaning and discovery of relationships between current competence and new learnings.

4. **Experience**: An adult's prior exprience influences one's approach and effectiveness in a learning episode. Between 20 and 60 years of age, the range of individual differences increases. Prior learning may facilitate, interfere with, or be unrelated to new learnings.

5. **Learning Ability**: Learning ability is relatively stable between 20 and 50 years of age, with gradual decline thereafter; abilities that are associated with adult experience, such as vocabulary, are

best maintained and enhanced; and the initially most able adults tend to increase their ability so that the range in abilities increases with age. Adults with the greatest learning ability tend to learn more rapidly and to more readily learn complex tasks.

6. **Memory**: An adult's ability to remember information depends on the strength of the registration and on the factors operating to erase the registration. The strength of registration depends on intensity, frequency, and importance to the learner. The factors that erase the registration include the passage of time and the activity that follows the exposure. Recall is best under condtions that are similar to the original registration.

7. **Condition**: An adult's ability to learn can be substantially reduced by poor physical and mental health. Condition and health include both gradual decline into old age and temporary problems. The decline for older adults in their ceiling capacity of sensory input, especially vision and hearing, can affect learning. Much can be corrected by glasses, better illumination, hearing aids, and sound amplification.

8. **Pacing**: Adults typically learn most effectively when they set their own pace, when they take a break periodically, and when the distribution of learning episodes is fitted to the content. Adults vary greatly in the speed at which they learn best. Older learners tend to reduce the speed of learning and to give greater attention to accuracy.

9. **Complexity**: An adult typically learns best when the learning task is complex enough not to be boring, but not so complex that it is overwhelming.

10. **Content**: The process of effective learning by adults varies with the content or nature of the learning task.

11. **Feedback**: Adults learn more effectively when they receive feedback regarding how well they are progressing. This applies to learners of any ages. Immediate feedback, recognition, and reward helps to shape and reinforce new larning.

12. **Adjustment**: Adults typically learn less well when they experience substantial social or personal maladjustment. When adults believe they can deal with a situation, it may represent a challenge; when they do not, it may be perceived as a threat.

PERSPECTIVES ON TEACHING ENGLISH AND COMMUNICATIONS

With Extracts From the Research

At the heart of the English curriculum is the process of human communication. It is the process by which we convey and obtain most of our information and ideas. Yet it is not a simple process. It involves verbal and non-verbal communication; speaking, listening, writing, reading, viewing, reasoning. Human communication is as ancient as the first shared code for an object or idea half a million years ago, and yet as immediate as television and the computer. Effective communication requires us to develop competence in the use of language for social survival and personal satisfaction.

In practical terms, improved communication between people can help us obtain, keep, and enjoy employment. It can help us get along better with our family and within a community. An understanding of communication can help us recognize when we are being manipulated or prejudiced. It may help us develop into more capable, confident, tolerant individuals. By understanding others, we may also grow to have a better understanding of ourselves.

Through the years, teachers, researchers, and students have contributed to a body of knowledge about what works or does not work in teaching some of the key language skills. This section of the curriculum guide presents extracts from recent research of the teaching of writing, grammar, spelling, reading, literature, and study skills. The extracts are largely drawn from an extensive review published by the National Council of Teachers of English (Glatthorn, 1980). In view of their brevity, of course, the generalizations should be interpreted with caution: the studies are cited in full in the Professional References section of this guide.

Each group of research extracts is introduced in a brief statement by one of the curriculum writers. They present these statements, not as declarations, but rather as 'perspectives' from the classroom. It is hoped that the range of viewpoints will provide stimulus for further thought and debate abut how best to teach these subjects.

149

On Teaching Writing

Good writing has been described as that which is "clear, vigorous, alive, sensuous, appropriate, unsentimental, rhythmic, without pretension, fresh, metaphorical, evocative in sound, authoritative, memorable and light." (Macrorie, 1980)

To achieve good writing and to improve their writing, students need to be encouraged to write in their own voices, to use concrete details, to tell the truth. They need the support of their peers and of the instructor. They need opportunity for pre-writing activities such as debate and journal writing. Students need a purpose for writing, encouragement to read widely, helpful feedback during the composing process, and an instructor who cares about good writing.

An approach to writing instruction that includes diagnosis of difficulties in the students' own writing is very likely to succeed. Grammar study, sentence combining, and critical reading of model essays may each have their place in support of the major thrust towards good writing by the student.

Good writing can be taught, but it calls for a strong commitment to a goal, and an open and honest working relationship between instructor and student. The improvement of writing is a personal and involving process for both teacher and learner.

What research tells us about the teaching of writing is not always consistent. The following extracts therefore should be read with the understanding that they are the major generalizations from much longer and complex studies or position papers. The notes and research extracts on the teaching of grammar and usage on the following pages will also be of particular interest to those who teach writing.

> The study of grammar alone is an ineffective way to teach writing and takes time away from actual reading and writing. (Petrosky, 1977)

Frequency of writing in and of itself is not associated with improvement of writing. (Haynes, 1978)

There is a positive relationship between good writing and increased reading experiences. (Blount, 1973)

Beneficial results accrue from the use of such pre-writing procedures as thinking, talking, working in groups, role playing, interviews, debates, and problem solving. (Haynes, 1978)

Teachers should give greater emphasis to the guiding of careful development of a limited number of papers, with attention given to direct methods of instruction and to the solving of communication problems before and during the writing process, rather than on the hurried production of a great number of papers. (Haynes, 1978)

There is some evidence that sentence-combining practice, without instruction in formal grammar, is an aid to syntactic fluency. (Haynes, 1978)

While there seems to be no evidence to support one revision process over another, there is substantial evidence that the revison process itself is critical in improving writing. (Bamberg, 1978)

Written language is closely related to oral language. Teaching should emphasize and exploit the close connection between written and oral language. (Lundsteen, 1976)

The quality of students' writing is unaffected by positive or negative criticism, but positive comments are more effective than negative ones in promoting positive attitudes toward writing. (Van De Weghe, 1978)

Peer evaluation and editing are effective in improving writing skills. (Van De Weghe, 1978)

On Teaching Grammar and Usage

It is not surprising that the ideas of grammar and usage are often used interchangeably, and it is useful to distinguish between the two basic concepts. Grammar can have both prescriptive and descriptive meanings. The former overlap with definitions of language usage and are responsible for some misconceptions. By emphasizing the descriptive role of grammar, an effective contrast with the idea of usage can be made.

Understood in this way, grammar describes the structural principles and the options available in a language system. Usage describes the conventional rules regarding the application of such principles and options, the current "acceptable" choices for various levels of discourse.

Nevertheless, instructors who hope to encourage good writing are still faced with an apparent dilemma. On the one hand, much evidence suggests that the study of grammar and usage does not help -- and may in fact hinder -- the writing of at least secondary school students. On the other hand, adult basic education instructors often point out that many adults return to English classes hoping to master a grammatical system that has eluded them. This represents a significant difference in attitude from typical, high-school populations. Many instructors, too, find that incidental instruction in sentence basics (as errors are identifed) can be inefficient without some grammatical framework. Fortunately, there are alternatives, both to the traditional work-book method of instruction and to the "no-grammar," language-experience approach. Most important, the need for grammar and usage instruction varies with the level and with the objectives of the class members. An "Adult English 12 (academic)" group likely needs a more refined approach to language than does an "Adult English 10" class. The academic group might well benefit from discussion, analysis, and practise of periodic sentences; whereas in English 10 the immediate need is more likely to be the writing of complete sentences.

In each of these instances, however, it is desirable to introduce some simple and understandable system of grammar. The aim may be to explore this system as an instance of language study and not as a mastery program by itself. The instructor can use error analysis and assign grammatical

drills that refer to resources in a language study unit as well as to students' actual writing.

A minimal grammar should not pretend to cover all possible language events -- no grammar manages that. Many instructors prefer a structural grammar, since this emphasizes relationships within a sentence in ways a "parts-of-speech grammar" does not. Most basic sentences, for instance, can be analysed with these terms.

subject	complement
verb	preposition
modifier	pronoun
connector	clause

Ideas such as run-together sentences, parallel structure, fragments, and agreement can be introduced using this system.

Thus, the aim of understanding language, and not mastering grammar, allows grammar to enjoy its rightful place in language study. If it is considered along with basic linguistic and semantic ideas, grammar can be understood the way linguists understand it -- a fallible, yet potentially useful attempt at identifying certain sentence principles; a system there to be used when needed, not there to be drilled as a mastery concept in abstraction from a student's real writing. (See the theme unit, "Language and Meaning."

In short, then, grammar may have its place in the curriculum as one component of language study. As such, it may help some learners move towards an understanding of what constitutes clear and effective writing.

The Teaching of Grammar

- Teachers should understand the distinctions among three commonly confused terms: linguistics is the scientific study of language; it includes grammar, the principles of word and sentence formation, and usage, the changing fashions of so-called correctness within regional and social dialects. (Fraser and Hodson, 1978)

- "Apart from scant evidence for the existence of some kind of distinction between a deep structure and a surface structure, there is no coherent body of experimental work to suggest that linguistic theory has contributed to either psychological or educational research in any direct way." (Ortony, 1975)

- The study of traditional grammar does not help a student write better and, in fact, may hinder development as a writer. (Abrahamson, 1977)

- Diagraming does not work well enough to justify all the time and bother; it also seems to perpetuate a distorted and incomplete picture of English structure beause of its dependence upon a Latinate grammar. (Sherwin, 1969)

- Instruction in mechanics is most effective in the rewriting stage, in response to an individul's need; previous teaching of grammatical terminology is unnecessary. (Weaver, 1979)

- There is some tentative evidence that writing activities designed to enhance syntactic skills will lead to improved reading comprehension. (Stotsky, 1975)

154

On Teaching Reading

Through reading we establish contact with the minds of others, with their ideas, their observations, their visions and doubts, their truths and fallacies. Reading is the bridge between what they know and what we know. It is not the only bridge, but it is one that transcends time and space, and one that allows us to bring meaning to the written word in our own good time.

Our task as instructors is to help others know where to find that bridge of ideas and how to cross it with or without us.

Reading is comprehension of ideas through the medium of print or human writing. We cannot truly say we have read something unless we have comprehended it. So teaching reading means providing opportunities for people to practise those behaviors that we know as the qualities of fluent, effective readers. Comprehension is not sounding out words, nor reading aloud without error, nor yet just being able to answer questions in a workbook or reading kit: so instruction clearly cannot centre on such activities.

How difficult, in fact, it is to know how well a person comprehends! Comprehension is not an observable behavior. We can ask questions and phrase them cleverly to elicit answers at the literal, inferential, and critical levels (which are quite arbitrary categories, by the way). But what if a student understands but cannot express? What if the readability was too high, or the interest too low, or the ideas alien to his or her culture? What if this was just not the day for this adult to read and understand anything? Evidently, we should be very cautious about our capacity to judge comprehension ability.

What we can do is to help students discover and enlarge their range of options in reading. We can provide opportunity and practice in a range of strategies to find meaning not only in the words but beyond them. Reading itself can be understood as an integrating process rather than just a collection of sub-skills. Students can increase their confidence by reading interesting materials at an appropriate level. We can challenge

them with activities and assignments that have practical relevance to the roles they play as adults in the world beyond the classroom walls. We can show them how reading provides access to information and, inevitably, to more control over their own lives. And perhaps they can show us, as much as we can show them, how reading can bring pleasure and satisfaction in the exchange of ideas.

The research findings that follow may shape our thinking further about what makes a good reader and what may help us become more effective instructors.

Improving Reading Ability

- A review of the research on the psycholinguistic aspects of reading suggests that the skilled, fluent reader uses the following strategies in reading: discovers distinctive features in letters, words, meanings; takes chances and risks errors in order to learn about the printed text and predict meaning; reads to identify meaning rather than words; guesses the meaning of unfamiliar words from context or skips them; takes an active role, bringing previous knowledge to bear on the text; reads as though he or she expects the text to make sense; makes use of redundancies to reduce uncertainty about meaning. (Cooper and Petrosky, 1976)

- Reading comprehension seems to depend upon a number of component skills -- word recognition, vocabulary knowledge, prior experience, and organization skills. The evidence seems to suggest that teachers should teach these skills concurrently, not sequentially. (Weaver and Shonkoff, 1978)

- Vocabulary-concept knowledge plays a major role in reading comprehension and is one area that seems slighted in most school programs. It is also an area where direct instruction would seem most helpful for economically disadvantaged students. (Becker, 1977)

- A number of investigations provide support for direct instruction in specific reading skills as they relate to the content areas; reading seems not to be a generalized skill but instead involves the ability to interpret a particular area of experience. (Karlin, 1969)

- Perhaps as many as one-fourth of the students lack the skills they need to read the assigned books with the comprehension expected of them. (Karlin, 1969)

- The process of deriving meaning from sentences and paragraphs demands that readers process words without conscious attention. If readers are forced to ponder over many words, they will be unable to comprehend what

they are reading. This does not mean that every word readers encounter must be thoroughly familiar to them. But it does mean that pre-teaching difficult vocabulary can facilitate the reading process as students read a selection. (Graves, Palmer, and Furniss, 1976)

Reading and Responding to Literature

- Extensive reading of literature results in the reading of more books, in the development of more favorable attitudes toward books, and in continued growth of reading skills. (Squire, 1969)

- The student's "identity" may be the most important determinant of differences in the fictional experience; readers re-create what the writer has written in terms of their own identity theme. Teachers need to appreciate the complex contribution of the student's pas experience, fantasies, feelings, and identity needs. (Beach and Cooper, 1974)

- Response to literature is complex -- influenced by factors such as personality, cognitive abilities, expectations, culture, reading ability, and schooling. (Petrosky, 1977)

- The subject matter of a work is interesting if it is related to the personal experience of the reader; people tend to become more involved in that which relates to them and tend to seek the work with which they can identify. (Purves and Beach, 1972)

- Instruction in literature affects taste and style of response. (Purves and Beach, 1972)

On Teaching Study Skills

Students should be taught the study technique that best fits the situation for which they are studying. Any technique can aid study if students use it to process the right information in the right way. The process of studying involves four major factors.

1. The Study Task: The more students know about the event for which they are studying, the more effective their studying will be. For example, if the study task is a test, they need to know the number and types of questions to be asked, the duration of the test, the extent to which external aids may be used, and the evaluative criteria applied.

   Students should be instructed how to analyse the study task and choose the appropriate studying strategy to best accomplish the task. Students need to know that for a test of detailed questions, for example, the study technique of self-questioning about content is more effective than writing summaries of the material.

2. Material: Effective learners use the organizational patterns of the material to be studied, such as headings, introductions, summaries, topic sentences, and key relationship signals.

   Instruction should convey to students the properties of materials, how to identify them, and how to use them while studying.

3. Student Characteristics: Students' comprehension is affected by their background knowledge of the topic, the nature of the task, and the structure of the materials to be studied. Expert students are also motivated to study. They understand the cognitive skills of studying and how to make use of them.

Instruction should involve students in applying their own motivation, ability, and background knowledge in studying.

• On Teaching Study Skills is extracted from Armbruster and Anderson (1981).

4. Strategies: Expert students (a) focus on relevant information; (b) relate to the material in a meaningful way, thus commiting it to memory; (c) monitor comprehension; and (d) take corrective aciton when comprehension fails.

Instruction should teach students why, when, and how to use study techniques. This includes rules for applying strategies and techniques, and rules for monitoring comprehension and employing corrective techniques.

Each content area has its own types of tasks, materials, and strategies for study. Content area teachers should incorporate applicable study skills into the classroom instruction.

On Teaching Spelling

Teaching spelling differs from teaching reading in two key aspects:

1. In reading, a person is engaged in an active quest for meaning; in spelling, the objective is correct written form.

2. In reading a word aloud, a person works from the printed word to its sound; while in spelling, a person usually works from the sound of the word to its written form.

So while we can pay attention to spelling while doing other things, such as improving writing or vocabulary or reading comprehension, we have to recognize spelling as a separate and distinct ability.

'Knowing' how to spell a word means having a strong visual image of it. If unsure about a spelling, people often write out several versions of it, then choose the one that looks right. In contrast, the sound of a word gives a less reliable clue to its spelling. Learning a few of the more dependable phonic generalizations may reduce the alternatives, but in the end a person must learn the visual pattern of the word.

Adults already know a lot about spelling. They have been exposed to millions of words, and they recognize the patterns of thousands of them. There are some words that they need to spell more than others, whether it be for their job, their work in the community, or their educational endeavors. There are some words that have always been more difficult for them -- rules half-learned, words incorrectly seen, written, or memorized. So an individualized approach is essential.

Adults learn best what they can put to use immediately, so we should ensure that their spelling lists are practical. Above all, we should help them develop a system for learning to spell new words, which will work for them long after they leave the course. Spelling improvement can be a satisfying and confidence-building task for adult learners. For once, the directions from the research about what methods work best to teach spelling have been remarkably consistent for over half a century.

The Teaching of Spelling

- There is as yet no field-tested substitute for direct instruction on the basic core of high-frequency words needed by adults in their writing. (Horn, 1969)

- Spelling ability and reading ability are highly correlated. (Horn, 1969)

- It is more efficient to study words from lists rather than from context; words are learned more quickly, are more easily remembered, and are more readily transferred to a new context. (Geedy, 1975)

- The test-study-test method is more effective than the study-test method. (Allred, 1977) The self-corrected test seems to be a useful and an effective way to teach spelling. (Allred, 1977)

- The following eight-step method seems to be supported by much expert testimony and research: pronounce the word carefully, look carefully at each part, say the letters in sequence, try to recall how the word looks and spell the word to yourself, check your spelling, write the word, check the spelling, repeat if necessary. (Allred, 1977)

- Only a few rules should be taught -- those with few or no exceptions. In teaching spelling rules, the following practices should be observed: teach one rule at a time; teach the rule inductively; teach it when needed; stress the application of the rule; teach the exceptions to the rule; review the rule frequently. (Allred, 1977)

Part 5

Selected Resources

INSTRUCTIONAL RESOURCES

This selection of materials comprises the texts listed in the foregoing skills units, along with some other titles that have been proved useful in ABE courses.

Writing

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Brown, James I. and Pearsall, Thomas E. Better Spelling. Lexington, Mass: Heath, 1978.

Fergus, Patricia M. Spelling Improvement. New York: McGraw-Hill, 1977.

Lewis, Norman. Correct Spelling Made Easy. New York: Dell, 1963.

Ryan, Charles W. Spelling for Adults. New York: Wiley, 1973.

Shaw, Harry. Spell it Right! New York: Barnes and Noble, 1965.

SRA Spelling Word Power Lab III A. Chicago: Science Research Associates, undated.

Speaking, Listening, and Viewing

See the references given in the "Interpersonal Communication Skills" unit.

Reading and Study Skills

For a more extensive, annotated list of texts for reading instructions, consult Reading Development: A Resource Book for Adult Basic Education. Victoria, B. C.: Ministry of Education, 1982.

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Adult Basic Literacy Curriculum and Resource Guide, 1980. ($5.00)
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Composition 11 Curriculum Guide, 1982. ($1.25)
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ADDITIONAL PROFESSIONAL REFERENCES

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B.C. Ministry of Education: Post-Secondary Department
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PERIODICALS

B.C. English Teachers' Association (BCETA) Journal

Update (Newsletter of the BCETA) -- available from

B.C. Teachers' Federation,
2235 Burrard Street,
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Journal of Reading -- from

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Journal of Reading Behaviour -- from

National Reading Conference,
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Reading Canada Lecture -- (Bilingual) -- available from

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